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THE CANDĀ-KAUŚIKA
OF ARYA KṢEMISVARA

2590

Edited by
SIBANI DAS GUPTA

*With Introduction, full Critical Apparatus of Manuscripts,
English Translation and Indices.*

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CONTENTS

2570

	Page
Introduction	
The Critical Apparatus	i
Detailed Account of the Manuscripts and Printed Texts	i
Critical Survey of the Characteristics and Affinities of Individual Manuscripts	xi
The Nevārī Group	xii
The Devanāgarī Group	xxx
Proposed Method of Text-reconstruction	xxxvi
Reconstruction of Prakrit Passages	xxxix
Authorship and Date of the Work	xliv
The Theme and Sources of the Drama	
The Theme and Plot	liv
Sources of the theme: The Hariścandra Legend	lviii
Reference to other Legends	lxvii
Treatment of Hariścandra Legend in other Sanskrit Plays	lxx
Literary Estimate	lxxv
The Plot	lxxvi
Characterisation	lxxxv
Style and Diction	lxxxix
Influence of other Dramatists	lxxxixiv
Conclusion	lxxxixvi
The Text	i
English Translation	145
Indices	
Pāda-Index of Verses	213
Index of Prakrit Words	222
Index of Metres	234

PREFACE

In the Introduction I have indicated the interest and importance of the present work, as well as my object and method in undertaking a critical edition. It will be seen that the *Caṇḍa-kauśika* of Kṣeṃiśvara, though less widely known, is certainly one of the outstanding specimens of the later Sanskrit dramas. But it appears to have never received the attention which it deserves. It was published twice, respectively at Bombay and at Calcutta, in the sixties of the last century; but the publications, obviously based on insufficient manuscript-material, were by no means definitive, and they have now become scarce. My object, therefore, has been:

(1) To prepare a critical and, if possible, a final and definitive edition of the text, based on all available material and furnished with full *apparatus criticus*, in accordance with modern standards of scholarship. For this purpose I have collated no less than thirteen manuscripts of the work, written in different characters and carefully selected from different sources. I have made an intensive study of the individual characteristics of the manuscripts utilised and their affinities, and discussed fully the question of their mutual relation and classification, with a note on my proposed method of constituting the text and treatment of Prakrit passages.

(2) To place the work in its proper historical and literary perspective. This has involved a full discussion of the date and authorship of the work, its theme and sources, and its literary value and position in the history of the Sanskrit drama.

(3) To prepare an English translation which would interpret the constituted text, along with hermeneutic notes where necessary.

I have also added, for facility of reference, a Pāda-index of verses, an index of Prakrit words and of metres. I hope that no point of importance has been overlooked in respect of the text and its interpretation.

It will be seen that my object has been not the haphazard so-called editing, but the strict application of literary and text-critical principles

to a classical text; and my work should be judged as such. In the matter of textual criticism it is needless to say that I have been mainly guided by the method elaborated and standardised for Indian texts in general by V. S. Sukthankar and his collaborators in the critical Poona edition of the *Mahābhārata*. The problems of the present text are indeed not so complicated, nor its manuscript-material so diversified and extensive; but I venture to say that they are no less interesting, even if what is true of the manuscript-tradition of an epic text need not be applicable in their entirety to that of a classical text. It should be recognised that very few Sanskrit texts in recent times have received this scientific treatment; and whether I have succeeded or not, my work should be taken as an original and earnest experiment in this desirable direction. It may be urged that I had better selected a much more important work than the *Caṇḍa-kauśika*; but like all classical Sanskrit texts, the present work has its own peculiar problems, which are not without their interest in the editing of classical works in general. A so-called minor work, therefore, is not negligible for this purpose, provided that modern scholarly principles are properly applied.

A few words should be added on my English translation of the text. The rendering has been kept close to the original, consistently with English sense and idiom. It is not always easy to strike a happy mean between elegance and accuracy, but a translation loses much of its interest and trustworthiness if the reader is not sure whether it reflects the original faithfully or gives only the purport of the original. Apart from the well-known fact that it is always difficult to render synthetic Sanskrit into analytic English, there are strange imageries, beautiful but ingenious conceits, exuberant metaphors, play upon words, delicate nuances of expression and subtle adjustment of sound and sense, which are in their proper place in Sanskrit, but which read oddly when translated literally into English. In the face of these inherent difficulties I do not claim more than having produced, as far as possible within these limitations, a really readable and, at the same time, a fairly faithful translation.

To those scholars who have encouraged and helped me in my exacting task, spreading over nearly three years, it is my privilege as well as pleasure to express sincere gratitude. Professor V.

Raghavan of Madras University, editor of the *New Catalogus Catalogorum*, very kindly responded to my appeal to furnish me with a list of manuscripts of the *Caṇḍa-kauśika*, which are not only noticed but also unnoticed in the available catalogues of Sanskrit manuscripts. To the never-failing courtesy of the late P. K. Gode of the Bhandarkar Oriental Research Institute I am indebted for loan or transcript of manuscripts of the text available in various oriental manuscript-libraries at Poona, Baroda, Darbhanga, Madras and Tanjore. Dr. Sadananda Bhaduri, the then Principal of Government Sanskrit College, Calcutta, took interest in my work and was kind enough to allow me to work as a research student in his College. To Dr. R. C. Hazra, who had been my teacher at Dacca University and who is now one of the Research Professors in the Sanskrit College, I am grateful for his ready help and kind suggestions whenever I approached him. I have also profited by the critical remarks of Professor J. Brough and Professor S. M. Katre, who examined my work, originally prepared as a thesis for the doctorate degree of Calcutta University in 1954. I must also thank sincerely the authorities of the Asiatic Society for kindly accepting my work for publication. But my greatest indebtedness is to my Professor, Dr. S. K. De, at whose suggestion and under whose vigilant supervision this work was undertaken; but it is an indebtedness which cannot be measured by a few prefatory words. Not only did he take great pains in procuring for me the manuscripts I required and placing unreservedly at my disposal his library, but he also watched and guided, not nominally but really, the progress of this work with his unwearied and inspiring directions at every step. To his rich and kindly erudition and extensive experience I never appealed in vain; and though overloaded with multifarious work, he patiently read through and revised my text, critical notes and translation. My little work owes a great deal to this Altmeister; but for its details and individual opinions, as well as for its errors and imperfections, I am alone responsible.

Lady Brabourne College,

Calcutta.

SIBANI DAS GUPTA (MRS.)

The 14th February, 1962

INTRODUCTION

INTRODUCTION

THE CRITICAL APPARATUS

1. *Manuscripts*

The manuscripts utilised for this edition of Kṣemīśvara's *Caṇḍa-kaśīka* are the following :

North Indian

Nevārī

- N₁ = Calcutta, Asiatic Society of Bengal, No. 3824 (5315).
Dated in the Nepālī era 370 (= 1250 A.D.).
- N₂ = Calcutta, Asiatic Society of Bengal, No. 8065 (5316).
Dated in the Nepālī era 507 (= 1387 A.D.).

Maithilī

- M₁ = Darbhanga, Rāj Library, No. 70-383.
Dated Śaka 1704 (= 1782 A.D.).

Devanāgarī

- D₁ = Calcutta, Asiatic Society of Bengal, No. 6508 (5317).
- D₂ = Poona, Bombay Government Collection, deposited at the Bhandarkar Oriental Research Institute, No. 442 of 1895-1902.
Dated Saṃvat 1699 (= 1643 A.D.).
- D₃ = Poona, Bombay Government Collection, deposited at the BORI, No. 353 of 1884-87.
Dated Saṃvat 1815 (= 1759 A.D.).
- D₄ = Poona, Bombay Government Collection, deposited at the BORI, No. 125 (ii) of 1866-68.
- D₅ = Poona, Bombay Government Collection, deposited at the BORI, No. 299 of 1884-86.
Dated Saṃvat 1674 (= 1618 A.D.).
- D₆ = Calcutta, Government Sanskrit College, No. 223.
Dated Saṃvat 1857 (= 1801 A.D.).
- D₇ = Baroda, Oriental Institute Library, Acc. No. 4292.
Dated Saṃvat 1660 or 1661 (= 1604 or 1605 A.D.).

South Indian

- S₁ = Tanjore, Sarasvatī Mahāl Library, No. 4355 (Burnell Catalogue No. 5207). In Devanāgarī characters.
- S₂ = Madras, Adyar Library, No. 21. C. 53. In Grantha characters.
- S₃ = Madras, Government Oriental Manuscript Library, No. R. 4270. In Grantha characters.

2. *Printed Texts*

The following printed editions of the text are also utilised :

- Pt 1 = Text edited by Jaganmohana Tarkālaṃkāra, Calcutta 1868.
- Pt 2 = Text printed by Kṛṣṇa Śāstrī Gurjara, Bombay 1860.

(III)

Abbreviations

St.	=	Stanza.
fol.	=	folio.
ins.	=	insert.
om.	=	omit.
transp.	=	transpose or transposition.
subst.	=	substitute.
<i>marg.</i>	=	margin.
hapl.	=	haplographically.
corr.	=	correction.
<i>v. l.</i>	=	varia (e) lectio (nes).
var.	=	cited with variation.
<i>ad.</i>	=	to; referring to the prose passage, following upon a verse reference.

N.B. The transcript of M₁ (see Introduction, p. ii) was received or collation after the critical apparatus of our entire text had been written out. The text was, of course, reconsidered in the light of this new material; but in inserting the variant readings of this MS there has been some unavoidable upsetting of the regular order of enumeration of MSS in the critical notes.

Baroda, Oriental Institute Library, Acc. No. 4292. Indian Paper. Size $9\frac{1}{4}'' \times 4\frac{3}{4}''$. Folios 44; 7 lines to a page, excepting the last page which has 4 lines. Devanāgarī characters with frequent *pr̥ṣṭhamātrā*. Complete. Dated Samvat 1660 or 1661 (= 1604 or 1605 A. D.).

This is the oldest and most correct of our Devanāgarī MSS. The writing is neat, clear and uniform. Except Prakrit passages, it is fairly correct and careful, although some corrections appear on the margins. The edges are frayed; the upper and lower margins are considerably worm-eaten, causing loss of some writing; otherwise the MS is well preserved. The names of *dramatis personae* and numbering of verses are distinguished by red pigment, while erasures or corrections in the text are made by yellow pigment. The repetition of a word is regularly indicated by the numeral 2 after it. In Prakrit there is occasional *y-śruti*. Consonants are frequently doubled with repha; e.g. *apūruva*, *ārtta*, *upasarppāmi*, *sammarddab*, *aharppatiḥ*, etc. The verses are numbered thus: I—29; II—34; III—35; IV—37; V—29. Although sometimes showing striking agreements with exclusively N1. 2 readings, it generally follows the text-tradition of the Devanāgarī group of MSS, of which it is our oldest exemplar.

Tanjore, Sarasvatī Mahāl Library, No. 4355 (= *Burnell's Classified Index of Sanskrit MSS in the Palace at Tanjore*, London 1879-80, No. 5207, p. 168b).

The MS is noticed in P. P. S. Sastri's *Descriptive Catalogue of the Sanskrit Manuscripts in the Tanjore Mahārājā Serfoji's Sarasvatī Mahāl Library*, vol. viii (Nāṭaka), Srirangam 1930, p. 3392. From the description it appears that it is a Paper MS, written in Devanāgarī characters; size $9\frac{1}{4}'' \times 4\frac{1}{4}''$; folios 33; 9 lines to a page; complete. There is no date; but the MS is said to be in good condition. Burnell is of opinion that it is one of the three "recent" MSS of the work at Tanjore.

As the original MS could not be obtained on loan, and we had to depend entirely on a transcript supplied by the authorities of the Library, further details about the MS are unfortunately not available.

Written in Devanāgarī, the MS generally follows the text-tradition of the Devanāgarī group of MSS and shows little affinity with that of the Nevārī group. It shows, however, some peculiarities of South Indian MSS, such as the use of lingual *l* for dental *l*, of *tb* for *t* and *dh* for *d*, and doubling of sibilants in Saṃdhi. Excepting the Prakrit passages, where most MSS go wrong, the MS is fairly correct.

S 2

Madras, Adyar Library, No. 21. C. 53 (*Catalogue*, ii, p. 27b).

The original MS was not available, but a transcript in Devanāgarī was supplied by the authorities of the Library. There is a note on the copy by the Library copyist that the original is a very worn out palm-leaf MS, having unnumbered folios and written in Grantha characters (*ati-jīrṇam patra-saṃkhyā-śhīnam granthākṣarair likhitam tāla-patra-kośam dṛṣṭvā likhyate*) and that it is incomplete (*asamāpti' yam grantham*). This is confirmed by the information supplied later by the authorities of the Library (letter dated 24. 5. 52) to the effect that it is an incomplete palm-leaf MS in Grantha characters, badly damaged and worm-eaten. It is further stated that it consists of 66 folios (?), eight lines to a page; size 14¼" x 1½"; conjectured to be "about 200 years old."

The same characteristics of South Indian MSS as noted above with reference to S1 are also shown by this MS. There is very considerable lacuna due to damage to the MS; letters, words and even long passages almost on every page are lost. It is incomplete breaking off from V. 20 (see note to the relevant passage in the text) to the end. In the Prakrit passages, which are frequently full of errors, it often employs *y-śruti*. In the Sanskrit passages, so far as they are available, it is not always correct. On the whole it follows the text-tradition of the Devanāgarī group, although there are some striking individual readings and sporadic agreements with the Nevārī group. It is unfortunate that this MS could not be fully utilised because of the lacunae, large and small, occurring throughout and causing loss of much of the text. In our critical notes all these deficiencies could not be meticulously recorded, as they would have merely burdened our critical apparatus without bringing a corresponding advantage.

Madras, Government Oriental Manuscript Library, No. R. 5270.

As a loan of the MS could not be arranged, a Devanāgarī transcript was obtained. From the information supplied by the Curator of the Library (letter dated 20. 5. 52) we learn that it is an undated palm-leaf MS of 17 folios only, much damaged; in Grantha characters, 11 to 13 lines to a page; purchased in 1922-23 from Gaṇapati Sāstrī Karatṭoluvu, Coimbatore District. Besides showing some of the general characteristics of South Indian MSS mentioned above, it is noteworthy that the MS regularly indicates the doubling of a consonant by a dot before it. On collation of the text this MS, like S2, is found full of very large and small lacunae, apparently due to damage to the original MS, on every page, causing loss of a large part of the text. Like S2, it could not be thus fully utilised; and variants are noted in our critical apparatus only from the available portion of the text. Like S 1 it follows generally the text-tradition of the Devanāgarī group.

So far as the various catalogues of South Indian MSS show, no other MS of the text in Grantha characters is available, the other MSS of the text in these libraries being in Devanāgarī. It is unfortunate, in these circumstances, that the two available Grantha MSS, which we have collated, had not been of much use for reasons given above. As it appears, however, that the text of the Grantha MSS does not depart very materially from that of the Devanāgarī MSS, it would not have perhaps been helpful even if fuller and better MSS of this type could have been obtained.

Other Manuscripts Not Utilised

No MS of the *Caṇḍa-kaṇṣika* appears noticed in the Manuscript-Catalogues of European Libraries. But in Indian Libraries the following MSS were available, but they were not utilised for reasons stated below:

1. Poona, BORI, No. 158 of 1902-07 (*Catalogue*, p. 80).

[A modern copy, fragmentary, wanting in the beginning and containing only 12 folios].

2. Calcutta, Sanskrit College Library, No. 222 (*Catalogue* p. 134).
[Paper MS in Devanāgarī, incomplete, containing only 5 folios].
- 3-4. Tanjore, Sarasvatī Mahāl Library, No. 4354 (=Burnell No. 5206).
Tanjore, Sarasvatī Mahāl Library, No. 4356 (=Burnell No. 5208).
[Both these Tanjore Paper MSS are complete; but since they are written in Devanāgarī, of which we have a sufficient number, it was thought redundant to utilise them. Moreover, Burnell thinks they are all "recent S. Indian MSS"].
5. Tanjore, Sarasvatī Mahāl Library, No. 4357 (J.L. Collection No. 223).
[Devanāgarī Paper MS, incomplete, containing only 13 folios].
6. Madras, Govt. Oriental Manuscript Library, No. 12514 (*Descriptive Catalogue* by S. Kuppaswami Sastri, vol. xxi, Madras 1918, p. 8400).
[Incomplete, beginning of Act I missing; Devanāgarī Paper MS].
7. Travancore, University Oriental Manuscript Library, No. 4487.
[Devanāgarī Paper MS].

It should also be noted that of the Tanjore, Madras and Travancore MSS, the originals were not available.

Printed Texts

The following printed editions of the text are also utilised and collated:

- Pt 1 = Caṇḍa-kaśīkam Ārya-kṣemiśvara-praṇītam, ed. with Sanskrit Chāyā of Prakrit passages and occasional gloss, by Jaganmohana Tarkālaṃkāra, Librarian, Calcutta Sanskrit College. Kāvya-Prakāśa Press: Calcutta Śaṃvat 1924 (= 1868 A.D.) pp. 4 + 101 + 10.

Pt 2 = Caṇḍa-kaśika-nāṭaka, printed by Kṛṣṇa Śāstrī Gurjara at his own Press, Bombay, Śaka 1782 (=1860 A.D.). In Puthi form. Folios 23.

[This printed text appears to have been available to Jaganmohana Tarkālaṃkāra].

There is another edition of the text published by Jivānanda Vidyāsāgara, with his own commentary (Calcutta 1884, pp. 138); but as it merely reproduces (with its own occasional emendation) the text of Jaganmohana Tarkālaṃkāra, it was not utilised.

Translations

Unfortunately, neither the German metrical translation of Ludwig Fritze (entitled *Kaśika's Zorn*, Leipzig 1883), nor the Italian translation of Francesco Cimmino (Studi sul teatro Indiano, in *Rendiconto dell'Accademia di Archeologica, Lettere e Belle Arti*, 19 (Napoli 1905), pp. 31-76, was available to us. We have, however, seen a free Bengali translation by Jyotirindra Nath Tagore (Basumatī ed. Pt iii, Calcutta, no date).

CRITICAL SURVEY OF THE CHARACTERISTICS AND AFFINITIES OF INDIVIDUAL MANUSCRIPTS

It will be seen from the account given above that our MSS, written in a variety of characters and in different places and periods of time, have been carefully selected from various sources, so that they may not be useless reproductions of the same type of MSS. A close examination of their readings, however, would at once reveal the fact that their divergences are not so material as to constitute different versions or recensions of the text. Although numerous and ubiquitous, the discrepancies are yet normal. In other words, they are such as are to be naturally expected in individual MSS or groups of MSS, and consist generally of inevitable variants of isolated words and phrases, of small insertions and omissions of only occasional

transposition of passages. Barring a few instances, there is no substantial expansion, omission or substitution, no considerable transposition, no large variation of continuous passages, which would in their totality clearly mark out distinct versions or recensions. At the same time, even a cursory study of the large mass of variants would not fail to indicate that our MSS fall into two distinct groups. They can be distinguished as (1) the Nevārī and its allied MSS and (2) the Devanāgarī and its allied MSS. For the sake of convenience we would call them respectively the Nevārī and the Devanāgarī groups.

The Nevārī Group

The two MSS, N₁ and N₂, written in Nevārī characters, form the standard or norm of this group. They are our oldest available MSS, but they represent a textual tradition which is different from, and in some respects intrinsically inferior to, that of the Devanāgarī group. At least, their respective divergences indicate that their texts could not have been derived from identical sources. With N₁. 2 should also be affiliated M₁, D₁ and D₃, although M₁ is written in Maithilī and D₁. 3 in Devanāgarī characters.

N₁ and N₂

The very close affinity of N₁ and N₂ is documented throughout by a mass of concordant readings, which belong exclusively to these MSS, and are found in no other. As our textual notes would show, they occur on almost every page. The following instances of such agreements selected at random will serve as illustrations: ¹

(a) in respect of *small* words and phrases.

N₁, 2. Act I. 3a ānanda-gīthitāḥ; *ad* 6 Bodhāyanena; 7b -mlāna-;
ad 9 katham, aṇṇaṇa; 12c -sthitāsu; *ad* 12 tummaṃ adikantaṃ;
 13c yad aśāṅkitena; *ad* 14 avaṇaehi, eddaṃ, kittia, tu;
 15b tad añjanaṃ, 15d ca; *ad* 16 rajjini, dhīde, ṇa; 19a

¹ In the reference, the Latin *ad* and the numeral after it refer to the prose passage or passages following upon the numbered verse. Thus, "Act I *ad* 6" would mean the prose portion following upon verse 6 of Act I.

-balitatarā vivartate; 20c samyak; *ad* 20 ajja, parimantharehim; *ad* 22 atipraṇatim; *ad* 24 -prajāgaraṇānte, abhiṣecanīya-; *ad* 25 svastyayanam; *ad* 26 nīama-jāro; *ad* 28 bhoṇaṭtha-kadhāc, (the long Prakrit passage) -dantantara- parivijjanta-, -parivakkha-, -vicitta-, -sisirāsāro, -karāla-, -maṃsa-, -kara- (for -kavala-), -velānubandha-, vihaṇḍidabhalla-, maṇḍalobhaaduttanta-, -kara- (for -kalā-), etc.; 29b śrame.

Act II. 2b -saṅkule; 7a taṭṭa-vanam; 11c niṣkramya dhiṇvaja-ṭaṭṭa-paronmṛṣṭa-; 12a divam, 12b patitaḥ, 12c sa tu; 13c -vallinīcayāḥ; 15b viyogān snehān vā; *ad* 15 anantarbhavanīyam; 15c kveyam; 24c -bhīru-; *ad* 25 -cetasas tu tvam; 31b vastrāṇy amūni; *ad* 33 pratipādyā, mām anujñātum, cirāt.

Act III 1b -majjho, 1d dussaho; *ad* 2 bhṛṅgarīṇiḥ, daśā-vidhīviparyayam; *ad* 3 pāda-pūjām; *ad* 8 bhavatu bhavatu; *ad* 14 avatarāmi (for nirvartya āgacchāmi); *ad* 18 savva-kammāṇusārīṇe, satyam eva paṇena; *ad* 19 gṛha-vārtūkṣamā, tad upapadyatām no dhanam; *ad* 21 rājānam haste gṛhītvā, vistareṇa, upapadyatām, manyate bhavān tadā; *ad* 22 dāṇi (throughout); *ad* 25 ācchadu, devī, sa-kopaṃ are kapilamakkadā; *ad* 26 kim evam; *ad* 31 hagge; *ad* 33 suvarṇāni.

Act IV Before 1 uttarottara-; 10b -mālāmayam; 13a pretālayādhivāse; *ad* 16 catur-diśam; *ad* 17 hodavvam; *ad* 21 idānīm; *ad* 29 arthi-janāḥ; *ad* 31 svāmy artha-virodhiṇa tu, ājñā-mātra-sampādana-samīhitam, punas tenaiva; *ad* 33 -trailokya-, ity uktvā, tadanu svādhīnā vayam; *ad* 36 bhāgīrathīm avatītya.

Act V. 2a rāja-śrīyā; *ad* 7 ati-karuṇaḥ, māḍūra-; *ad* 12 draṣṭum icchasi, pātayitum icchasi; 14a -vairatāṇīsvavīci-; *ad* 17 labdha-samjñā, vimṛśya; *ad* 19 bāṣpa-stambham kṛtvā; before 20 parīpākah (for vipākah); *ad* 20 kutaḥ; 21b arjitāḥ; *ad* 22 śvapākādi punaḥ punaḥ paṭhati; 23c draṣṭum; *ad* 23 avalokyatām, sacive, satya-jijñāsanena. abhinīya; *ad* 28 lokottara- caritam, puṇya-dāna-samcayena; 31d kṣīrāmbu-sindhoḥ,

(b) in respect of longer passages.

N 1. 2. Act II. *ad 27 anūcānaṃ māṃ manyase yady evaṃ diyat.*

Act III. *ad 12 kathaṃ prāpta evāyaṃ durātmā/athavā* (N₂ om. *word*) *na samyag bravīmi mahātmaiva Hariścandro nisarṣṭ*
dānāt.

ad 19 janassa saṃmaddo disadi/tā takkemi tahiṃ tā
hodavvaṃ.

ad 25 jāva ṇaṃ sudiṭṭhaṃ ajjauttaṃ karaissam.

ad 31 praṇidhānato' pi paśyan na rājarṣer Hariścandrasya
tulyaṃ paśyāmi.

ad 34bc yad ādisasi tat sarvaṃ karomy aham aharniśaṃ.

Act IV. *ad 3 saṃprati dṛḍhaṃ piḍayati mām devī* (N₂ om. *devī*)

Act V. *29d kiṃ syād anyad yad aparaṃ aho yat priyaṃ prārthaye'*
haṃ.

(c) in respect of obvious mislections.

N 1. 2. Act I. *12b -saṃbhramāḥ; before 19 ayaṃ (for iyaṃ); 20b*
bhūṣaṇāṃ ādaraḥ; ad 26 vailakṣyaṃ.

Act II. *14c cakṛta-svadrśo* (contrary to metre).

Act III. *ad 3 prekṣyatīti; ad 24 dodha.*

Act IV. *8d lasan-mastikāktā* (contrary to metre); *9d svāpada-gaṇāḥ;*
ad 29 evaṃ avasthāpi.

Although such a mass of agreements, even in small details, cannot be taken as accidental, yet mere coincidence of readings need not always be decisive. A more decisive test would be the following concordant insertions, omissions and transpositions of words and phrases which distinguish N 1. 2 from all other MSS.

(a) Insertions.

N 1. 2. Act I. *ad 26 ayaṃ.*

Act II. *ad 14 āśu.*

Act III. *ad 1 hagge* (after -śaṃcīde); *ad 12 saṃprāptaḥ; ad 18 mlu;*
before 21 rājānaṃ; ad 22 śighraṃ, bhavatu gacchāmi,
maṃ; ad 31 bho bhoḥ sādhaḥ.

Act IV. *ad 5 bhoḥ.*

Act V. *ad 7 eti, imaṃ* (Śaibya's speech); *ad 8 karṇau pidhāya,*
śāntaṃ pāpaṃ; ad 9 hā vatsa Rohitāśva (before *anudbhidyamāna-*); *ad 14 manda-bhāgyah; before 20 patati; ad 20*

kathaya kathaya; *ad* 23 divya-veṣam āsthāya, priyaṃ naḥ priyaṃ; before 28 bhagavan; *ad* 28 adya.

(b) Omissions.

- N 1. 2. Act I. *ad* 3 -daṇḍa- (in bhuja-daṇḍa-); *ad* 5 saṃgītaṃ; *ad* 9 vayasya; *ad* 12 chi; *ad* 26 kulapateḥ.
- Act II. *ad* 4 guṇa-traya-mayīnām; *ad* 16 paṭhyate; *ad* 17 ko' yaṃ; *ad* 25 idaṃ upakrāntaṃ; *ad* 28 idānīm.
- Act III. *ad* 15 śīrasi tṛṇaṃ datvā sāvastambhaṃ; *ad* 20 tat kathaṃ imāṃ daśāṃ anuprāptā; *ad* 21 savaiklavyaṃ, idaṃ; *ad* 27 aye, amī.
- Act IV. before 22 tathā hi; *ad* 33 rājan.
- Act V. *ad* 5 pāpaṃ; before 20 alaṃ parideviteṇa.

(c) Transpositions.

- N 1. 2. Act II. *ad* 17 bhayārteṇa and divyārūpiṇā; *ad* 27 bhagavan and prasīda.
- Act III, *ad* 21 maṃ and paḍhamovagadaṃ.
- Act V. *ad* 18 maridum pi ṇa labhīyati and bhaavado saśśādo.

All these instances refer to *short* words and phrases. But of more probative value are the following important cases of insertions, omissions and transpositions of *longer* passages.

- N 1. 2. Act III. *ad* 35 insert (after mām prati marṣaṇīyaḥ); punaḥ praṇamyārpayati/Kauśikaḥ/sa - vailakṣyaṃ/ātma - gataṃ/aho sthairyam asya (N 2 āścaryam āścaryaṃ)/athavā/calanti girayaḥ kāmāṃ yugānta-pavanāhatāḥ/kṛcchre'pi na calaty ekaṃ dhīrāṇāṃ niścalaṃ manah//ataḥ paraṃ kim acinir-bandhena/bhavatu gacchāmi/iti niṣkrāntaḥ//. Again a little later (*ad* 35) insert: athavā Hariścandrād ṛce svāmīni itī ko vadati.
- Act V. *ad* 22 insert; dr̥ṣṭvā/aye kathaṃ (N 2 om. this word) tato'py atraiva.

Similarly, N 1. 2 omit two *long* passages;

- N 1. 2. Act III. *ad* 30 omit: Kauśikaḥ/sa-krodhaṃ/kṛtaṃ ardhena/nanv aśeṣam eva diyatāṃ//Rājā/bhoḥ sādhaḥ/kenāpity āli paṭhati//; *ad* 35 omit: Kauśikaḥ/sa-vailakṣyaṃ/dāsyasi//Rājā/sānunayaṃ/bhagavan gṛhyatāṃ//.

There are two interesting examples of change of sequence of text-units by *transposition* in N 1. 2 as against all other MSS. They occur respectively in Acts III and V. In the first case, the passage commencing with III. 27 and ending with the prose sentence after III. 29, and containing the episode of Kauśika's curse on the Viśvedevas is transposed and placed after the episode of Dharma's entrance as a Caṇḍāla and offer to buy Hariścandra as a slave. There is hardly any point in this arbitrary change of sequence, as it does not improve the logical course of incidents. In the other transposition in Act V, the reading of N 1. 2, however, is better. It consists of the placing of the repeated stanza *maraṇān nirvṛtiṃ yānti* (V. 15) after V. 18, and not before it. This change of sequence is more logical and gives a better sense from the context; it has, therefore, been adopted in our text even against the evidence of all other MSS. There is a third small transposition in Act III, where N 1. 2 transpose one line before stanza 2 instead of reading after it. Though the transposition gives a somewhat better order, it does not appear to have much textual importance.

With regard to *substitution*, there is only one passage in N 1. 2 (and in no other MSS) after II. 23, in which two lines are broken up and arranged into a dialogue between the king and Kauśika. The substitution has hardly any textual importance, but it is evidence of the close kinship of N₁ and N₂.

The passages quoted above are examples of exclusive concordance between N₁ and N₂; but there are also examples of exclusive disagreement, which would indicate that N₂ is not a direct copy of N₁. We cite here only a few selected instances of divergent readings between the two MSS, but they will be sufficiently illustrative:

Act I. 5c N₁ prāvṛṇudhvam; N₂ āvṛṇudhvam. ad 5 N₁ tat; N₂ tataḥ. ad 24 (before 25) N₁ transp. sa-kalatrasya and bhavataḥ; N₂ does not.

Act II. 9d N₁ tubhyam anapavṛḍā; N₂ tu vyapanayakṛḍā. ad 14¹ N₁ yathādiśati devaḥ; N₂ om. 34d N₁ rāvan na śāntiṃ mama yāti manyuḥ; N₂ rāvan na me marṣam upaiti manyuḥ.

Act III. commencement. N₁ prakṛti-vikṛa-bībhatsa-malina-veśaḥ; N₂ prakṛti-malina-veśaḥ. ad 8 N₁ tad aham idānīm; N₂ om.

10a N₁ tīkṣṇaḥ; N₂ tīvraḥ. 11d N₁ nu lokān; N₂ pradeśān. *ad* 20 N₁ vicintya sākulaṃ; N₂ vicintya. *ad* 25 N₁ mandam mandam; N₂ mandam.

Act IV 20d N₁ pratirāṭad-uraḥ; N₂ pratilasad-uraḥ.

Act V 24d N₁ mayi viśan samupaīti; N₂ manasi śalyam upaīti.
26d N₁ svair aṅgaiḥ; N₂ svair aṃśaiḥ.

From such detailed consideration of agreements and differences, we can conclude that while N₁ and N₂ are of the same type of closely akin MSS, their texts are not exactly identical; but in the largest majority of cases N₂ agrees with N₁, and for all practical purposes they can be grouped together. N₂, however, is a carelessly written and corrupt MS, and we had to use it more for supporting the readings of N₁ than for suggesting any really important variant.

M₁

The codex M₁, written in Maithilī characters, is a comparatively modern MS which does not appear to possess much independent value for text-critical purposes. Because of its large accretion of individual readings, which in fact is the largest given by any of our MSS, it would seem at first sight to have followed a separate text-tradition; but a closer examination would shew that it belongs substantially, but secondarily, to the Nevārī group. Its independent agreements with exclusive N₁. 2 readings are indeed not many, but secondarily it appears to have derived, chiefly through such Devanāgarī MSS (see below) of the Nevārī group as D₁ and D₃ (and even D₇ where it agrees with N₁. 2), a large number of peculiarly Nevārī readings. Its greatest affinity is with D₃, which fact is shewn also by very extensive agreements with the individual readings of D₃. It is possible to argue on the contrary that D₁. 3 might have derived these N₁. 2 readings secondarily through M₁. But since Devanāgarī characters, rather than Maithilī, could be read everywhere and could easily become (as Sukthankar has shewn in the case of Mahābhārata MSS) the source of contamination and conflation, the greater probability of such derivation of N₁. 2 readings would be through the Devanāgarī D₁. 3 rather than through the Maithilī M₁. On the other hand, M₁ has, like D₁. 3, very few agreements with the peculiar readings of our



Devanāgarī group (D₂. 4-6 S₁-3). It is thus a comparatively recent eclectic MS of a highly conflated character, and its evidence is consequently of uncertain value. These points can be illustrated by the following instances.

Agreements with exclusive N₁. 2 or N₁ readings:

- N₁. 2 M₁ Act I *ad* 9 om. bho and uṇa; 10d tadā; *ad* 12 om. gamanaṃ; *ad* 14 Saivyā (spelling); *ad* 28 om. tadhā, (Prakrit passage) gabbha, kalappo.
- Act II *ad* 4 om. guṇa-trayamayīnāṃ; 7a kirṇaṃ; *ad* 22 om. ayam; *ad* 34 ins. bhavatu evaṃ tāvat.
- Act III. *ad* 2 kadhaṃ (for kahaṃ); *ad* 3 adya cāsāvīha, sajjo bhavāmi; *ad* 14 om. tad yāvat; *ad* 17 jānāmi; *ad* 18 ins. mhi and tti; *ad* 19 om. punaḥ and idāniṃ; *ad* 26 ins. manda-bhāgyaḥ (after hato'smi); *ad* 33 om. prakāśaṃ; *ad* 35 om. bhoh.
- Act IV before 1 ese; 8d lasan-mastikāktā (unmetrical); *ad* 17 mahā-masāne; before 18 mādike; *ad* 32 ins. śrutvā; *ad* 33 anukampaniṃ; *ad* 35 sādhyāmaḥ; 36a tamo-nirbhinna-gahana.
- Act V *ad* 6 om. tathā hi; *ad* 7 dāṇi, kkhu; 13c tanayānanendurahiṭā (hypermetric); *ad* 17 transp. ṇa and maṃ, reads masāṇa-vādave; *ad* 18 daśā-visaṃvādo; *ad* 20 āraṇaṃ; *ad* 22 sahasotthāya.
- N₁ M₁ Act I *ad* 28 (Prakrit passage) -paribbhamāṇa-. Act II 23c'iva. Act III 3d -śakala-pracalāś ca; *ad* 19 agni-paricaryādhīnatayā. Act IV 21b nirvāpya; 22b viṣamo.

Agreements with N₁. 2 through D₁ are not so numerous:

- N₁. 2 M₁ D₁ Act I *ad* 12 ins. me; 15a lolupo'yaṃ; *ad* 23 ins. kutaḥ; before 25 sumahān; *ad* 28 (Prakrit passage) ppamāṇaṃ, jjeva. Act II 14c satila-. Act III *ad* 12 -tigma-tejāḥ (in the repeated verse); *ad* 22 paṭānte; *ad* 25 nīyadi; *ad* 35 gṛhyatāṃ. Act IV before 1 ajjā osaladha; before 12 ins. bhagavatyāḥ; *ad* 17 mahāmasāṇaṃ. Act V *ad* 7 ins. tti after bālao.

But through D₃ it derives a larger number of N₁. 2 readings:

- N₁. 2 M₁ D₃ Act I *ad* 3 om. svayaṃvara- (after lakṣmī); 4b hatvā; *ad* 4 om. idam ādiṣṭaṃ; *ad* 7 ujjāra-; *ad* 13 om. saślāghaṃ; before 19 om. iti (with D₄); *ad* 26 ins. tat; 28b vyagrā-

rambho; *ad* 28 (the long Pkt. passage) -viddavidā-. Act II 2c -hastair aśeṣaiḥ; 5c yato vā saṃhartā; *ad* 14 abhivādayiṣye; *ad* 17 om. iti; 28b sarvasva-mātra-; *ad* 31 om. me; 34c -tigma-tejāḥ. Act III 8b śikṣitāḥ; *ad* 22 om. jāva ajjauttaṃ susaṃdiṭṭhaṃ karemi; *ad* 26 om. mandā bhāiṇiṃ; *ad* 26 ins. sakrodhaṃ, om. āḥ; *ad* 29 kliṣyate; *ad* 34 om. saparitoṣaṃ; *ad* 35 om. karma and aḥolattaṃ, reads ciṭṭhidavvaṃ and tā ehi. Act IV 2c hā vatsa kiṃ tvāṃ śiśuṃ; *ad* 16 gaṃbhīrabhiṣṇāḥ; before 17 om. ati-. Act V *ad* 8 kadattho; *ad* 12 yuktam idāniṃ; 18b vibhinna-mārgāḥ; before 19 om. mukham āvṇoti; before 20 ins. ajjautta before kiṃ eḍaṃ, and reads mṛta-kambalaṃ (for etat); *ad* 23 vimānam āruhya; 29c tvam asi.

There are also agreements of M₁ with N₁. 2 through D₁. 3, or through D₇, D₁. 7 and D₃. 7 thus:

N₁. 2 M₁ D₁. 3 Act I before 7 -mārgaḥ (for -vartmā); before 14 sa-ślāghaṃ (for sa-harṣaṃ); *ad* 24 om. iti. Act II 2a upānteṣv anusṛti-; *ad* 9 tasmin; *ad* 12 anyato; 14c -saṃśakta-. Act III 26d dayitā; *ad* 26 ins. idaṃ (after tāvat); *ad* 31 ātmānaṃ pātayati, om. moham upagatas tiṣṭhati; *ad* 33 om. ahaḥa; *ad* 35 prati (for upagamyā). Act IV before 1 om. śāmiṇo; 8b ghanāḥ; before 14 daśā- (for daiva-); 27c idaṃ (for etat). Act V *ad* 7 om. tasya before vidher; 16a api.

N₁. 2 M₁ D₇ Act I *ad* 17 kitti; *ad* 24 transp. kulapatinā and bhagavatā; *ad* 28 (Prakrit passage) -saṃgalida-. Act II before 24 transp. bhavato and viditah; 29d kartuṃ. Act IV 6c parijana-vacano-citāni; *ad* 28 ins. dāruṇāṣv api; *ad* 35 om. vetālaṃ prati. Act V *ad* 7 daṃsesi, ujjhia, vacchatthalo; *ad* 8 ins. tumaṃ; *ad* 12 kim aham upasṛtya; *ad* 19 vṛḍhaṃ nātayati; *ad* 20 dāṇi, transp. me and hiaaṃ.

N₁. 2 M₁ D₁. 7 Act II 10c punaḥ. Act III *ad* 16 vijñānaṃ; *ad* 17 om. klaivyaṃ nātayanti; *ad* 21 deśa-kālaḥ; *ad* 22 dāsittanaṃ; 26d priyatarā. Act IV *ad* 8 sarvasva-praṇayi-bhiḥ; 9a caraṇaṃ; 9b vilulitaṃ; *ad* 35 om. vetālaṃ prati. Act V *ad* 7 om. ṇa after jāda; *ad* 14 parādhiṇa-jīvitam.

N₁. 2 M₁ D₁. 3. 7 Act I *ad* 13 om. parikramya; 28a sapulakāḥ. Act IV 15c -dhūma-paryanta-dhūmraṃ; 26b niruddha-pañcendriya; 27ab transp. tapodvaitaṃ and kriyā-dvaitaṃ; 31a -khaḍga-, 31b -nidhi-.

N₁. 2 M₁ D₃. 7 Act II *ad* 4 enaṃ (for amuṃ); before 15 nirdanda-; *ad* 18 upagamiya; 28a yasya (for sarva-); *ad* 33 kṛta-kṛtya-nivṛttaṃ. Act III before 2 transp. puṇovi and nikkamantāṇaṃ; *ad* 3 ins. tad-darśanāya. Act IV 22b niṣphalo dṛṣṭipātaḥ. Act V *ad* 19 ins. sa-vaiklavyaṃ.

Leaving aside N₁.2, the MS M₁ has many direct agreements with the exclusive readings of D₁. Thus:

M₁D₁ Act I *ad* 24 bhaavaṃ; *ad* 28 -muttthaa-tthali-, om. pi. Act II 10c kṣaṇaṃ. Act III *ad* 14 dvitīya-savanaṃ; *ad* 16 nirbandhena; *ad* 21 tvayā prārabdham iti; *ad* 22 muhuttaṃ; *ad* 31 om. all words from puścideṇa to parikrāmati, reads ayaṃ for asau; *ad* 33 mahattaraka. Act IV *ad* 6 tuliyaṃ tuliyaṃ, and tat (for idaṃ); *ad* 9 ins. tathā hi; *ad* 10 paṇamamha; 11c gaa-camma-vastiye; *ad* 21 dṛṣṭinirodham. Act V *ad* 7 om. bhadra and reads tā (for hā), -vicchinṇo; *ad* 14 smṛtvā (for smṛtim abhiniya).

But its agreements with exclusive D₃ readings are much more numerous; and they shew its greater affinity to this type of MSS. Thus:

M₁ D₃ Act I *ad* 3 transp. purāvidah and praśastigāhāṃ; *ad* 4 vijayakoṣṭha-praṇaptuḥ; 14d amalā; *ad* 15 avissasaṇṇāṇaṃ; *ad* 16 alio-; *ad* 28 om. kīsa ṇa, (the long Pkt passage), om. vaṇa, ins. visada before bhāsura. Act II 2c pāśa-; *ad* 4 āśrama-padaṃ; 7a taru-vaṇaṃ; *ad* 8 sānandam avalokya; *ad* 9 bāṇa-mokṣīsyā; 12d kolo; 16b tapovanāni, 16d svāṃ yoniṃ; *ad* 16 om. ajjā; before 19 om. durātman; before 24 kṣudra-kṣatriyāpasada; *ad* 25 om. bhagavan; before 28 transp. prasīda and bhagavan; before 30 ins. idānīm; *ad* 32 ins. ākāśe. Act III *ad* 1 ppaveso; *ad* 2 ins. śrutvā; *ad* 16 anugṛhṇantu; *ad* 17 om. iti and sakaruṇaṃ; *ad* 19 gṛha-rakṣākṣamā; *ad* 21 upayujyatām (for pratigṛhyatām); *ad* 22 transp. addhāvasida and dāṇiṃ; *ad* 27 transp. dhik-śabdena and

mām; *ad* 30 om. sakrodham; *ad* 31 āścaryam (for sāścaryam), tatta (for bhadra); *ad* 33 yad yad ādiśasi; *ad* 35 om. sāmūnayam, transp. kim and atah param, om. gadua. Act IV *ad* 1 śoko; *ad* 22 śrūyatāsmatsvāminah śmaśānapater-vyāhārāḥ; 25c nṛkapāla-maulir; *ad* 25 -veśadharo; *ad* 29 vridāṃ (for lajjām), vidita-vṛttānta evāham; *ad* 31 yad ādiśasi; *ad* 33 ins. eva after Kauśikam, and ayam (after bhagavān); before 34 lābhodayena. Act V *ad* 7 transp. Saibyā (after yathā-nirdiṣṭā), reads ettha (for eḍam), om. samantād avalokya and hā hadamhi manda-bhāinī, om. saṃpadam, reads sāmuddaya-viakkhaṇḍhiṃ, om. katham; *ad* 8 ins. tad avalokayāmi tāvad enām; *ad* 11 om. vatsa; *ad* 12 daśā- (for svadaśā-), om. nearly two lines; *ad* 15 om. manda-bhāgyaḥ; before 19 om. idānīm; *ad* 20 om. saślāgham; 22d vardhayitum; 24d ceto'dhunā; *ad* 24 pīthvī-rājye; 26c -mandāra-puṣpāḥ; *ad* 27 -prabhāvānām; 29b lab-dhaiḥ prāṇair ayam api; 30c niḥ prabandhe; 31d kṣīrāmbu-rāśeḥ.

Similarly we have:

M₁ D₁. 3 Act II *ad* 12 dṛṣṭvā. Act III *ad* 25 gaccha dāsa; *ad* 35 anena (for mayā). Act IV 21b phutkṛti-śataḥ; *ad* 26 transp. rudra and bhagavān, reads idaṃ vratam; *ad* 33 bhagavatyah (for bhavatyah).

M₁ D₁. 7 Act I *ad* 7 ins. Baudhāyana. Act II *ad* 8 saṃdhānam. Act V *ad* 7 om. yyeva, reads pāpa-; 9b kuntalāḥ.

M₁ D₃. 7 Act II 25a anna-kṣayāpadi; *ad* 25 ins. ajja before muhutaam. Act IV before 1 mahadala-; 17a -dari-dvāri. Act V 14a vaitaraṇiṣu vici-.

On the other hand, the direct agreements of M₁ with the peculiarly Devanāgarī (as opposed to Nevārī) readings of D₂. 4-6 are indeed very few;

M₁ D₂. 4-6 (with or without S) Act I *ad* 12 attānam (D₂-6); *ad* 28 bhoṇa-kadhāe (D₁-7); -muhamāṇḍalo (D₄-7, with D₁). Act II *ad* 10 do not repeat Sūta (D₄-7). Act III 1d dukkale; *ad* 1 kalaiśsam (with N₁. 2); *ad* 2 paṭhati; 5a ayam (for idaṃ) (D₁-7); *ad* 25 nirgantum icchati. Act V *ad* 7 ins. paṭhitvā after iti, tilachetta- (D₂-6); 23a yo'syāḥ (N₂ D₄-7).

But, lastly, *M₁* is unique in showing the largest number individual readings which are not found in any other MSS. There are too numerous to be fully listed here, but the following instance would perhaps be sufficient:

M₁ Act I *ad* 4 *rācñā*; *ad* 5 om. *sāsaṅkaṃ*, reads *gahoparāc*, om. *cintāṃ nāṭayitvā sahaṛṣaṃ*; *ad* 6- *sūcitāpadāṃ*, *priya-vayas-yena Bodhāyanenopadiṣṭa-mārgaḥ*; *ad* 9 *eṣa pariliāsaḥ*; *ad* 14 transp. *garua* and *se*; 16b *bhānau yat*; *ad* 16 *sakrodhaṃ*; *ad* 18 transp. *maye* and *mantidaṃ*; *ad* 20 *ujjāgaraṇa-*; *ad* 22 ins. *kkhu*; *ad* 23 *avicintyaṃānaṃ*; *ad* 24 om. *praviśya*, and reads *gṛhyatāṃ*; 25a *kṣayita-*; 26c *manvādyaiḥ*; *ad* 26 ins. *vaśiṣṭhasya* and reads *pūjā-satkāra iti, te* (for *bhavate*), *ṇiama-ppajāgara-*; 27c *hr̥ḍi*; *ad* 28 ins. *kittiṇa*, (the long Pkt passage) ins. *deva*, and reads *viala-* (for *viāḍa-*), *-dantantarida*; *daha-diha-bhāo*, ins. *ghaṇa* (before *nava-*), and reads *-juala-* (for *-puḍa-*), *viala-dāḍḍhā*, *rosobbhava*, ins. *tti* after *bhavissadi*; 29a *ādadhāti*, 29b *ślathe*.

Act II 1b *vanāni*; 2b *śṛṅkhalebhyaḥ*; *ad* 4 om. *sabhayaṃ* and *kathaṃ* *katham api*, reads *sāhasikāni* and *mahaduṣkaraṃ*; *ad* 5 *parasmin naiṣṭhike*; 6c *ḍṛṣaḥ*; *ad* 6 *imāṃ evāvasthāṃ*, *sūtaḥ* (for *sārathih*), om. *anusaraṇaṃ nāṭayan rathastho*; *ad* 7 om. *sahaṛṣaṃ*, reads *ārya paśyāyaṃ asau*; *ad* 8 *āpatati*; 9a *sahasā*, 9c *-viśirṇa-*; *ad* 9 om. *sāścaryaṃ*, reads *kṣaṇa-paricitenā*; 10c *paścād agre*; *ad* 10 *preraya*, om. *satvaraṃ*, and *dūrato dṛṣṭvā sānandaṃ*; *ad* 12 om. *sakhedaṃ*, ins. *aye*; before 13 *araṇyo-ddeśaṃ*, om. *sānandaṃ*; before 14 *āścaryaṃ paśya*; *ad* 14 *athaṇīyāni sabhājanāni*; *ad* 15 *savismayaṃ* (for *savinayaṃ*), *eva* (for *iva*); 16a *āhatanti*, 16d *āśritya*; *ad* 16 om. *aṇādhāo*, ins. *śrutvā*, reads *eva* and *iti*, transp. *atra* (after *avinītānāṃ*), om. *bhayaṛtānāṃ*, reads *punar nepathye*; 17d *udgata-śikha-*; *ad* 17 *adhyagny upāsīno*, *tāpasa-veśadhārīṇā*; before 18 om. *yathānirdiṣṭāś ca* and reads *vidyāś ca*; before 19 om. *prachanna-rākṣasasya*; 20a *krodha* (for *ā-krośa*); 20c *pavana-rya-*, before 21 om. *aye*; 21d *nayāmi*; *ad* 22 *tāvatyō* (for *bhagavatyō*) and *atra* (for *apy asya*), om. *atra* (after *mayā*); before 24 om. *durātman*; 24a *-dakṣaṃ*; *ad* 25 om. *durātman*; *ad* 26

om. two lines, om. kathaya and reads kiṃ nāma (for kasmai);
 ad 27 transp. durātman and yady evaṃ; ad 28 om. one line,
 tad arhati dakṣiṇām idaṃ dānaṃ te; before 30 parigrahaḥ paramaṃ;
 ad 33 sajjibhavāmi.

Act III ad 2 bhiliṅgī, avakkavāmi, bhṛṅgī; ad 3 ca (for eva);
 4c transp. na and asya; ad 4 om. dīrghaṃ; ad 9 om. ahaṃ
 satvaram upagamyā; ad 11 transp. tena and muninā; 12b
 viruddhair; ad 12 aye prāpta evā'au durātmā Hariścandra-hatakaḥ; ad
 12 om. me, reads savismayam aye katham ayaṃ, sakrodhaṃ (for dluḥ),
 -mahā- (for -mithyā-); ad 14 om. śāpa-jalam upasaṃhṛtya; before 15
 savailakṣyam; ad 15 transp. dṛṣṭvā and saharṣaṃ, om. katham iyaṃ
 vaṇig-vīthi; ad 16 samārabdhaṃ, śrutvā; ad 17 susaṃmataṃ, transp.
 maṃ jjeva and imassiṃ kajje, reads avacchimo dāṇi aam paṇao, ins.
 kiṇadha after ajjā; 18d sphuritaṃ; ad 18 -pajjuvāsaṃ, savva-kāriṇi,
 tummānaṃ, om. vā aṇṇo, ins. chi (after gacchāvaḥ); 19b vindhyastha-
 nīronmadaiḥ; ad 19 ins. īdiso me samao iti; ad 20 transp. idaṃ and
 avasthāntaraṃ, ins. iyaṃ, om. kila; ad 21 om. sāśraṃ, reads duḥkha-
 bhāginam, kim ity evaṃ, ins. iti (after prārabdhaṃ) and ajja before
 nārihadi; ad 22 nanv anumataḥ evaiṣa; ad 25 uajjhā, sudiṭṭhaṃ ajja-
 uttaṃ karemi nāṭayati, rājānaṃ avalokya svairaṃ svairaṃ gacchati;
 before 26 om. ca; ad 26 āvuka paritāāhi paritāāhi, iti niṣkrāmataḥ;
 ad 31 reads sadṛśaṃ (for tulyaṃ), śālamaā, surāe, ins. avalokya
 sakhedaṃ, transp. sasambhramam upagamyā and prakāśaṃ, ins.
 svagataṃ before and prakāśaṃ after vādhaṃ; 32b gumma-schānādhiy-
 āra-, 32d mahatulake; ad 32 om. bhagavan prasīda prasīda; ad 33 om.
 two lines; ad 35 ins. grhītvā before gacchāmi and reads aparāḥ (for
 prakāśaṃ).

Act IV 1cd kṛtyaṃ khalu śāntaṃ; ad 3 reads pīdayati mām; 4d
 dūre; 5c ca patitāsi; ad 6 ins. agrato' valokya (after sūvaṣṭambhaṃ)
 and idaṃ (after mahāśmaśānaṃ); before 12 om. tathā hi; ad 13 ins.
 mahān; 14c viḍambita-carācara-vibhramah; 16b vajjha-schānaṃ; ad 17
 vividha-bhūda-vedāla-saṃkule, transp. appamattena and citṭhidavvaṃ;
 ad 19 savismayaṃ, transp. khalu and nu; 20c -saṃghaṭṭakulita-radaś;
 23c brahmendra-rudra-murajit-pratimo' pi; ad 29 aho vrata cāritā; ad
 31 ins. yathā, reads śarīraṃ, svāmi-virodhaḥ, saṃbhāvanīyaṃ, tenaiva,
 om. bhavātā and second protsarata; ad 33 saharṣaṃ (for dṛṣṭvā), tīvra-

capobhiḥ, yataḥ, (for tataḥ), vardhasva, siddha-rasasya, mahārasen-
draḥ; *ad* 34 svāmy-anurodhe'pi, iti anumata evāyaṃ, tataḥ prāpyatāṃ
nibhṛtaṃ eva naḥ svāmināḥ saṃniveśaṃ, idaṃ mahādhanam, om. aho;
ad 35 rātriḥ, sādhasva; *ad* 36 bhāgīrathī-tīraṃ.

Act V before 1 malina-veśa-dharaḥ, om. niḥśvasya; 2a praharātā,
2c vyasanottareṇa; *ad* 2 nāṭayati; 3c matsaṃgamam; 5c na (for tu);
ad 5 om. two lines; *ad* 5k vāmākṣi-spandam, ins. sāsāṅka-harṣam; *ad*
7 apaṭi-kṣepeṇa, om. ale and reads gamissamam, reads pituṇo vi de
pariccattam, transp. mam and manda-bhāṇim, reads śrutvā sakaruṇam
avalokya, vihemī (for bhāmi), om. aham kim, bhīmam (for bhīsaṇam),
daṃsito'mhi, akhaṇḍidāni and tilakkhetta saṃbhavāni, om. all words
from dabbhaṃkuram up to saccakam jeva, duḥkhavyāpārāḥ, transp.
saṃjñam labdhvā and sopālabham, niṣkaruṇa, reads marma-sprk
paridevitam, viṇṇāṇa-vedinō, ins. ātma-gatam (after sāsāṅkam); 8d
-dikṣāṅkurah; *ad* 8 anya- (for para-); before 10 om. saṃjñam labdhvā;
ad 10 tapana-kula-kamala-prabāla, kuśika-nandana-dakṣiṇāṅṇya-pra-
dhāna-puṇya, om. vatsa and -hṛdayā-; *ad* 12 om. apareṇa; 13 places
this stanza after 14; 14 two halves of the stanza transposed; 14d
tanaya-vikrayajena tāsū; *ad* 14 suta-śokāgni-nirdagdham; *ad* 16 -dagd-
ham (for -dahyamānam); 17c yogo viyogaiḥ samam; *ad* 17 āṇam; 18d
vihanyate; *ad* 18 om. ākarṇya, transp. sasambhramam and pāsam
utsṛjya, reads na parimukkā imādo dāsa-bhāvado, maraṇam, labbhadi,
om. sahasotthāya; *ad* 19 sāvaṣṭambham (for sabāṣpa-stambham);
before 20 ins. papāta; 20a jñanam, 20c. śīlam and satyam; 21b
kāryaiḥ; *ad* 21 sasambhramam, unmīlati; *ad* 22 om. asi, tāta and
tathā hi; *ad* 23 vimānādhikāriṇām, rājan (for mahārāja), om. yathedaṃ
sarvam iti, reads āruhya vegam āsthāya, satya-jijñāsāyai; *ad* 24 repeats
only āsanam; *ad* 25 transp. devatābhiḥ and abhinandyate; 26b sād-
raṃ snigdham; before 27 om. bhagavan; 27b transp. asmān and api;
31a etasya (for ādiśya), 31b dr̥ṣṭvā.

It should also be noted that like D₁ and D₃ and like all our
Devanāgarī MSS, M₁ knows nothing of the substitutions and
transpositions peculiar to N₁. 2 which we have mentioned
above.

All these considerations would go to shew that in the main M₁,
like D₁. 3 and perhaps secondarily through them, follows the Nevārī

text-tradition, but its large accretion of individual readings would also indicate an unknown source extensively drawn upon for these.

D 1 and D 3

Although written in Devanāgarī, these two MSS shew a close relationship with N₁. 2, and should, therefore, be classed in the Nevārī group. The affinity is illustrated by a large mass of agreement with the exclusive readings of N₁. 2, including insertions and omissions. Taking D₁ first, we select at random the following instances :

N₁. 2 D₁ Act I. *ad* 3 varṇayanti; 15c -lālaso'yaṃ; 29d rājño.

Act II. *ad* 4 -dantāntarvartinam; *ad* 6 ins. asya; *ad* 7 sotsāham; 8b transp. lola and nāla; 8d -dusthām; *ad* 8 ālokya.

Act III. *ad* 10 Hariścandra-hatakasya; *ad* 12 alika-mādhuryaiḥ; *ad* 18 om. ajjā; before 20 ālokya; *ad* 21 ins. kila (after pratiśiddhā), and transp. ajjo; *ad* 22 ins. me (after dāṇim), gantum (for nirgantum); *ad* 25 āvukka; *ad* 33 om. tat.

Act IV. 10b -śoṇitavaśā- (mislection); 17a -guhā-dvāri; *ad* 18 ālokya; *ad* 29 om. bhavatu; before 33 ins. tathā hi paśya; *ad* 33 manyante, om. rājan.

Act V. *ad* 7 ins. ātma-gataṃ; before 8 ins. muhuttia-varehiṃ; *ad* 18 susūsāe, and ins. tadhā (Saibyā's speech).

Similarly, with regard to D₃, we have the following, among other, exclusive agreements with N₁. 2 :

N₁. 2 D₃ Act I. 21d -pavana-dhūtāgronnidra- (contrary to metre); *ad* 22 devo; before 27 cārumadi.

Act II. *ad* 22 eṣa; before 27 ins. durātman; *ad* 29 samāhṛtya; 32c eva.

Act III. before 1 sāṭopam; 1d om. kkhu; *ad* 5 om. vārāṇasi; *ad* 9 -adhva-pariśrāntā; before 12 ins. sakrodham; *ad* 14 dviṭiyam snānam; before 18 om. kaṣṭam bhoḥ kaṣṭam; before 20 anenaiva; *ad* 28 om. punaḥ; *ad* 33 om. śṛṇvantu śṛṇvantu viśve devāḥ and read bhagavan vādham karomi, kṣatriyā vayaṃ na punar abhidhātum jānīmaḥ (for vādham karomi).

Act IV. 2b kiṃ maula-bhṛtyān; 4b tathā.

Act V. 1a *dvija-sattamasya*; *ad* 7 *vidheḥ* (for *hata-vidheḥ*); before 19 omit *ca*; *ad* 21 *sa-vismayaṃ*; *ad* 23 *nāṭayitvā* (for *nāṭayan*); before 29 om. *tathā hi*; 31b *anudinam*.

There is also a number of cases where we have exclusive N₁. 2 D₁. 3 agreements. For instance:

N₁. 2 D₁. 3 Act I. *ad* 9 ins. *me* (after *punar adya*) and *sa-vismayaṃ* (after *rājā*); *ad* 13 repeat *kiṃ pi*; 27d *kapalayos te*.

Act III. *ad* 19 om. *dr̥ṣṭvā sāścaryaṃ*; *ad* 21 ins. *idaṃ* (before *no dhanam*); before 23 ins. *etat* (after *eva*), and read *hatavideḥ* (for *vidheḥ*); before 29 om. *aye*; *ad* 35 ins. *taye* (after *bhavia*).

Act IV. 8a *amī*; *ad* 13 *kasya* (for *kasyacit*).

Act V. *ad* 18 *hā* (for *tā*).

These concordant readings, especially the concordant insertions and omissions, which cannot be easily set aside as accidental or intentional, are numerous and striking enough for postulating that N₁. 2 and D₁. 3 must be ultimately traced back to a lost common ancestor β, which must have been different from the lost common ancestor α of the Devanāgarī group.

But D₁ and D₃ (as well as M₁) have also a number of individual disagreements with N₁. 2 thus:

Act 1. 3a N₁. 2 *ānanda-glathitāḥ*; D₁ (with M₁ and other D MSS) *°ślathitāḥ*; D₃ *°grathitāḥ*. *ad* 4 N₁. 2 *Vijaya-koṣṭha naptuḥ*; D₁ *vijaya-koṣṭha-kaver naptuḥ*; M₁D₃ *vijayakoṣṭha-pranaptuḥ*.

Act III. *ad* 21 N₁. 2 *tvayā dāruṇaṃ karma prārabdham*; D₁ (with M₁ S₃) *tvayā prārabdham iti*; D₃ *vyavasitam idam iti*. Before 26 N₁. 2 *sa-kopaṃ arc kapila-makkaḍā*; D₁ *ale makala-valua*; D₃ *ale vaḍua*; M₁ *ale le va*.***

Act IV. *ad* 3 N₁. 2 *saṃprati dṛḍham pīdayati mām devī* (N₂ om. *devī*); D₁ *saṃprati pīdayati mām*; D₃ *dṛḍham mām saṃprati pīdayati*; M₁ *pīdayati mām*. 12a N₁. 2 *-ruṇḍa-lulitāḥ*; D₁ *-muṇḍa-lulitāḥ*; D₃ *-kaṇṭha-luṭhitāḥ*; M₁ *-kaṇṭha-lulitāḥ* (as in text). Before 22 N₁. 2 *dr̥ṣṭi-virodham*; D₁ *°nirodham* (with M₁); D₃ *°rodham*. *ad* 33 N₁. 2 *tad anu svādhīnā*

vayam; D₁ tad anu śādhi naḥ; D₃ atah śādhi naḥ; M₁ atas tvaṃ śādhi naḥ (as in text). Before 34 N₁. 2 saṃsiddha-rasasya; D₁ asya saṃsiddhasya; D₃. 7 asya siddha-rasasya; M₁ siddharasasya. *ad* 35 N₁. 2 sādhayāmaḥ (with M₁); D₁ sādhayāmi; D₃ gacchāmaḥ. 36a. N₁. 2 tamo-nirbhinnagahana- (with M₁); D₁ tato nirbhidyā gahanam; D₃ tamo vicchidyā gahanam.

Act V. Before 9 N₁. 2 ins. tad alam avalokayāmi tāvad idānīm; D₁ ins. tad avalokayāmi tūvat; D₃ ins. tad avalokayāmi tāvad enāṃ (with M₁). 14a N₁. 2 -vaitaraṇiṣvavīci-; D₁ -vaitaraṇiṣu sūci-; D₃. 7 vaitaraṇiṣu vīci- (with M₁). *ad* 16 N₁. 2 asahya-suta-śokāgninā dagdham; D₁ asakyam śokāgnidahyamānam; D₃ suta-śokāgni-dahyamānam; M₁ asahya-śokāgni-dagdham.

Of all our MSS, again, both D₁ and D₃ have a fairly large number of individual readings which are not traceable in other MSS. With reference to D₁ we may cite the following instances, which, however, are not exhaustive but illustrative:

D 1 Act I. *ad* 4 tvayābhinetaḥ; *ad* 9 guru-vacanāni; just before 19 jedu jedu; *ad* 24 om. kulapatinā; before 29 manovinodasthānam.

Act II. 3c hita-vyasanāya siddho.

Act III. *ad* 9 devī dīrghādhvam anuśrāntā; *ad* 11 tathā bhavatu; 18c tac cetasa; *ad* 18 ins. suṇadha (after tti), om. kiṃ bhāṇādha, om. tā gacchadha pasīdadha, reads paoaṇa and om. sādhu; 19b vyasta-payoda-; *ad* 21 ins. khalu (after māṃ), reads kim evaṃ, and vistara-śravaṇasya, ins. idṛṣaṃ (after prārabdham) and reads atra nirbandhayitum; *ad* 25 devo (for aṇṇo), bho devī āccha, muhuttaṃ paḍivālehi jāva ṇaṃ ajjauttaṃ sudiṭṭhaṃ karomi, gāmyatāṃ gāmyatāṃ; before 26 om. tat, reads kiṃ tumaṃ; *ad* 31 praṇidhānato'pi nāsyā rājño Hariścandrasya tulyaṃ paśyāmi; before 32 a long passage is substituted for all words from bhoḥ sādho to bhadrā bhavān arthī; transp. verse 35; *ad* 35 gṛhṇāmi

(for *gacchāmi*) after which ins. a long passage; om. *sa-vailakṣyaṃ tathā karoti*.

Act IV. 5d *tviyaṃ*; 8b *krośākrandaiḥ*; 17a *jalpanty ulūkā*; before 20 *parihāsa-pracaya-durvidagdhāno*; before 21 ins. *yataḥ*; 21b -*pracala-*; *ad* 21 *eśāṃ* (for *amīśāṃ*); 22b *pāda-nyāsa-skhalita-viśamo*; *ad* 22 transp. *śmaśānādhipateḥ* and *svāminah*; *ad* 30 ins. *api* (after *bhavān*); before 34 *gṛhyatāṃ* (for *upayujyatāṃ*); *ad* 35 *mahārāja, rajanī vartate* (for *vartate vibhāvarī*).

Act V. 2c *yathā*; 3a *dīna-vadanā*; 9d *purāṇa-citra-likhitā*; before 10 *ālokyā*; ins. *hā vatsa* and reads *dantāṅkurasya*; *ad* 12 om. *durātman Hariścandra-hataka*; *ad* 17 ins. *ajja vi* (after *kadhaṃ*) and reads *edassa*.

The individual readings of D₃ (with or without M₁) are perhaps more numerous;

D 3 Act I. 3c *ghṇṇā-ghūrṇitāḥ*; *ad* 3 *līlā-samutkhātāsēṣa-śatru-maṇḍalena*; *ad* 4 *rāesiṇā*, and om. *kila* (after *sa*); *ad* 5 om. *taṇ-ṇimittāṃ* and *saharṣaṃ*; *ad* 6 *ajjo* (for *piavaasso*), om. -*niyama-*; *ad* 7 ins. *vihasya*, om. *vayasya* and *idaṃ*; 14c -*madhurā*; *ad* 14 om. *yathā-nirdiṣṭā* and *ṇipphala-*; 15a -*lolupās te*; before 17 ins. *bho*; *ad* 24 *bhūyāḥ, satvaraṃ*, ins. a long passage *jaṇ devo āṇavedi* etc.; *ad* 28 (after the long Prakrit passage) *vinoda-vistara-schānaṃ*.

Act II. *ad* 6 -*dalāni*, ins. *baliḥ*, transp. *darśayāmi* and *ātmānaṃ*, om. *rathastho*; 8d *dantāgra-*, *katham ayaṃ mamāpi mukhaṃ*; 9d *vyapagama-kriḍā-*; 10c *vrajati*; *ad* 10 *gamiṣyati*; *ad* 14 *āyusman* (for *svāmin*); *ad* 17 *divya-rūpeṇa, -homa-sādhanāgni-*; *ad* 22 *yāsāṃ siddhaye prāpto'ham antarāyāḥ*; *ad* 28 *manīṣiṇaḥ śāḍ-guṇyārthaṃ tu tasyaiva dakṣiṇāṃ dātum arhasi*; before 30 om. *kila bhagavataḥ*; 31d *tubhyam adya*.

Act III. 3d -*śakalaḥ pracalāś ca mauliḥ*; before 13 *nārhasi, alīka-dāna-mādhurya-sambhāvanākhyāta-*; *ad* 19 om. *garuo*; *ad* 21 *mahābhāga* (for *mahātman*), and *ayaṃ* (for *idāniṃ*), *māṃ*

nirbandhayitum nārhasi; 25c bālakaś cāpi rakṣyo; *ad* 25 om. sānūnayam, ins. ajjo (after maṃ), and gamyatām (for viramyatām); before 26 āḥ vaḍua kaḥim me ambā ṇiadi; *ad* 26 upagacchasi; *ad* 29 mahānubhāvaḥ; before 31 sānu-caraś cāṇḍāla-veṣa-dharo dharma-rāṭ.

Act IV. *ad* 13 om. ākarṇya, reads diganta-pātinām, vihaḡānām sāmṛāviṇam; *ad* 17 om. ṇiśā-kalakale; before 18 om. tathā hi; 18c -kuhara-darī-karṇa-vivarā; *ad* 21 ins. idānīm; *ad* 24 ins. eva and om. ko'yam iti; *ad* 29 vṛḍitena; before 34 om. mahā-nidhānasya; *ad* 34 splits up a sentence as a dialogue.

Act V. before 5 nirvarṇya (for vicintya); 7d śaraṇam mama; before 8 sa-karuṇam (for sāsraṇ); *ad* 8 om. bhagavantam; *ad* 9 ins. nṛpa-kula-bāla-prabāla; *ad* 12 om. (hapl.) katham adyāpi etc. (a long passage), but ins. it later; before 13 tat kim atah param draṣṭum icchasi dhīṃ mūrkheti mūrchatī śanair utthāya; *ad* 19 ins. muhuttaam (after bhaddamuha); *ad* 25 vimāna-cāribhir devaiḥ; 27d muktātmambhariḥ.

At the same time we have some exclusively concordant D 1. 3 readings, of which a few instances may be given here:

D. 1. 3 Act I. before 8 yataḥ (for kutaḥ); 26c prabhāvāt.

Act II. 1b mustākīrṇa-sthalāni.

Act III. 7d kṣetram amalam.

Act IV. *ad* 1 om. iti; 3a tathā; 13a cāmunde; 19b lalaj-jihvo; 29c jayati.

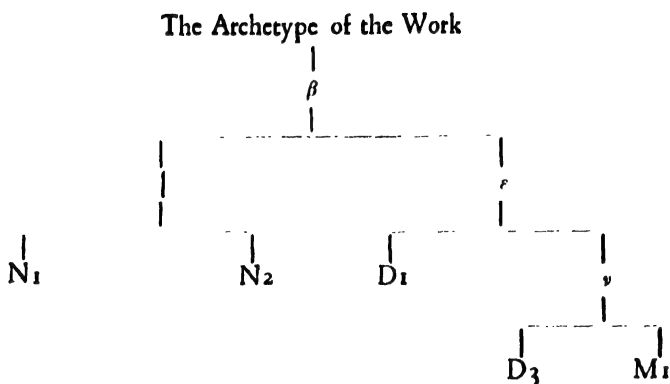
Act V. before 13 tyajasi (for parityajasi), etc.

It should also be noted that like M₁ and like all our Devanāgarī MSS, D₁ and D₃ know nothing of the omissions and insertions of longer passages, as well as of the substitution and two notable transpositions peculiar to N_{1. 2} which we have mentioned above. This is an important point in which N_{1. 2} stand apart from all other MSS of different types, and which presumably throws doubt on the superior reliability of the Nevārī tradition.

It is clear, therefore, that while D_{1. 3} have a large number of exclusively concordant readings with N_{1. 2}, there is also a large

number of divergences and individual readings. All this would not permit a direct affiliation of D_{1. 3} with N_{1. 2}, but would point to a lost intermediate source drawn upon by D_{1. 3} for these divergences and individual readings.

We may, therefore, represent the inter-relationship of the MSS of the Nevārī group, that is to say, of N_{1. 2}, M₁ and D_{1. 3} graphically thus:



The Devanāgarī Group.

We have considered the characteristics of the Nevārī group in some details, because once the distinct textual tradition of this group is established, it would follow as a corollary that the Devanāgarī group, which is differentiated by divergent readings on the large number of points considered, should be regarded as representing a separate textual tradition; and it would not be necessary to go into minute details again for establishing it.

This group consists of the following MSS: D₂, D₄, D₅, D₆, D₇, S₁, S₂ and S₃, as well as the two printed texts Pt₁ and Pt₂ of which the last two may be taken as possessing the value of eclectic MSS. Since it has been found by experience that no two MSS, which are not direct copies of each other, are found to agree in all details, the MSS mentioned above of this group have their large and small differences with one another; but substantially they present a more or less uniform text.

D2. 4—6 S1. 3

With the exception of S2 and D7, to which we shall revert presently, these MSS generally fall together. It is very rarely that they have, individually, the exclusive N1. 2 readings. There are some instances of such agreement, but they are sporadic and textually unimportant. Such as:

N1. 2 D2 Act V. *ad* 28 om. *puṇya-saṃbhāreṇa*.

N1. 2 D4 Act III. 15c *param asti loke*. Act V. *ad* 23 *avalok-yatām*.

N1. 2 D5 Act I. *ad* 16 om. *āḥ*; *ad* 20 *krodham*.

N1. 2 D6 Act IV. *ad* 21 *kutūhalatayā*. (with M1 S3).

N1. 2 S1. 2 Act I. before 9 *mām apidānīm*.

N1. 2 S3 Act I. *ad* 6 -*Bodhāyanenopadiśyamāna*-. Act II. 30c *antarāyaṃ*.

Sometimes these uncommon agreements with N1. 2 appear to have percolated through D1 and D3 of the Nevārī group, both of which are written in Devanāgarī characters, or presumably through some MSS of the same type not known to us. Thus, we have:

N1. 2 D1. 2 Act II. *ad* 1 *araṇyāni*. (with M1)

N1. 2 D1. 4 Act I. before 10 *kopasya kāraṇaṃ*.

N1. 2 D1 S2 Act I. *ad* 9 om. *iti*. Act II. before 7 do not repeat *ārya*. (with M1 S3).

N1. 2 D1 S3 Act I. *ad* 20 *ālokyā*; before 27 repeat *paśīdadu*.

N1. 2 D2. 3 Act I. before 23 *śāntyudaka-bhājanahastaḥ* (with M1).

N1. 2 D3 S2 Act III. 1d *hagge*; 29c *vellad-dhvajāṃśuka*-.
 N1. 2 D3 S3 Act II. *ad* 18 *pāṣaṇḍādharma*, which N1. 2 transpose also.

Of the various MSS comprised in this group, individually considered, the MS S1, written in Devanāgarī, has little distinctive characteristics of its own; while S3, though written in Grantha characters, is too fragmentary to be seriously considered for text-critical purposes. Similarly, D5 possesses little individuality which need be profitably noted here. The text of D6 is substantially the same as that of the printed edition P1, which appears to have utilised it. But D4 has

some independent readings and two remarkable instances of individual insertions, which are not to be found in any other MSS. The insertions are :

D₄ Act V. before 11 ins. *bāla etāvatyo durvāhyā api, etc.*—a fairly long passage.

Act V. *ad* 24 ins. a whole verse: *ākṣipya yena bhuvi pātita eṣa bālāḥ, etc.*

S₂

The MS S₂, written in Grantha characters, is also unfortunately fragmentary. It is, however, the only South Indian MS which shows some direct or indirect verbal agreements exclusively with N₁. 2. For instance :

N₁. 2 S₂ Act I. *ad* 5 *adhomukhaḥ*.

N₁. 2 D₇ S₂ Act IV. *ad* 13 *vihaṅgamānām*.

N₁. 2 D₁. 3 S₂ Act V. *ad* 7 *nāṭayati*.

N₁. 2 D₃ S₂ Act III. 1d *hagge*; 29c *vellad-dhvajāmśuka*.

It has also a fair number of individual readings which are not traceable in any other MSS. Thus,

S₂ Act I. *ad* 5 om. *kuṣilavaiḥ saha*. Act II. 1b *sthapuṭayati nitarāṃ ghoṇayā caṃkhanayya*; 1cd *jālāny utkṛtya balvād ghurughurita - mahā - śabda - ghoram dadhānā / dharmāranye kuruta na kiṭiḥ kāny ayaṃ yāni tāni /*; *ad* 2 *varāha-veṣaḥ* (for *raudrojvala-veṣaḥ*); before 24 transp. *aham* and *viditaḥ*; 33d *durnayaṃ enam amba*. Act III before 10 *ardham nabhaḥ*. Act IV. *ad* 31 *bhagavān* (for *bhavān*). Act V. 2b *viśeṣaṃ nayatāpi tena*; 3d *pāpaṃ tu saṃveti mām*; 5a *padam*.

S₂. 3 Act II. *ad* 15 *sa-vitarkaṃ* (for *sa-vinayaṃ*); *ad* 17 *nepathye hiṃsām avalokya*.

Act V. *ad* 7 (*Saibyā's* speech) *kasaṇāhī* (for *kaṇhāhī*).

These discrepancies are not extensive; but they are striking enough to prevent us from including S₂ in a lump with D₂. 4-6 S₁. 3, as well as with D₇ (see below), although substantially S₂ belongs to the Devanāgarī group.

P₁ and P₂ 2.

It is not necessary to take the two printed texts P₁ and P₂ in detail. Printed in the last century and based on admittedly insufficient manuscript-material, they could not be critical or definitive; but so far as they go, they present a fairly smooth text of the type presented by the Devanāgarī group. The text of the two editions, however, are not identical in all details. P₁ has nearly the same text as D₂. 4-6, although it appears to have used P₂ and notes some variant readings. P₂ shows certain differences and some better readings (occasionally adopting readings of N₁. 2 D₇), but they are such as one would normally expect in two individual MSS of the same group. We would, therefore, take P₁ as having the value of two eclectic MSS, or rather as two eclectic *codices impressi typis*, of the Devanāgarī group.

D₇

The case of D₇ is somewhat different. It is our oldest dated exemplar of the Devanāgarī group. Like S₂, it shows a number of individual readings not found in other MSS; but what is more remarkable is that it shows some striking agreements with the exclusively N₁. 2 readings. For instance:

Act I. 2 D₇ Act I. *ad* 6 ins. *ayaṃ* (after *kathāṃ*); see page xix.

Act II. 1b *utkrameṇaiva*.

Act III. *ad* 1 *duddha*-.

Act IV. *ad* 17 *āṇāc*; 21c *nālaṃ*.

Act V. *ad* 7 om. *śe*; 10a *grathita-maṅgala*-; 18c *sarvathā* (for *bhūr iyaṃ*); *cakkavatti-lacchaṇa*-; *ad* 21 do not repeat *śanaiḥ*; *ad* 22 ins. *te* (after *ayaṃ*); *ad* 23 om. *divyaṃ* (with S₃); *ad* 29 *bhavatu* (for *astu*).

Some of such agreements come apparently secondarily through such Devanāgarī MSS as D₁ and D₃, which, as we have seen above, are more closely akin to N₁. 2. For instance:

Act I. 2. D₁. 7 Act I. *ad* 11 ins. *sa-khedāṃ*. Act III. 14d *tadā*; *ad* 22 me (for *maṃ*); *ad* 33 om. *me* (after *dāsena*).

Act IV. *ad* 1 sutarām śokaḥ (for ā śokaḥ); *ad* 31 siddha-rasa-mahānidhānam; *ad* 33 yato'naparādhyam. Act V. *ad* 7 (Śaibyā's speech) ins. sa-vyāmohaṃ (after utthāya).

N₁. 2 D₃. 7 Act II. before 12 ins. āścaryam (after sa-vismayam); *ad* 29 ins. me (after pariḥṛtya). Act III. before 3 ins. bhāvinam; *ad* 25 ins. vatsa (before yatra).

N₁. 2 D₁. 3. 7 Act I. 25a kṣapita- (with S₂). Act II *ad* 9 om. kṛtaḥ. Act IV. *ad* 31 ins. katham (before yoga-balāt).

The individual readings of D₇, however, are not too numerous; for instance we have

D₇ Act I. 14c nīrasaḥ; *ad* 24 mahārāo; 25c nṛpate.

Act II. before 15 tapovanānām; before 17 tad eva; *ad* 26 om. bhagavan śrūyatām; *ad* 28 ins. manīṣinām.

Act III. *ad* 21 ins. tu; *ad* 22 om. iti; *ad* 25 muham ajjauttassa.

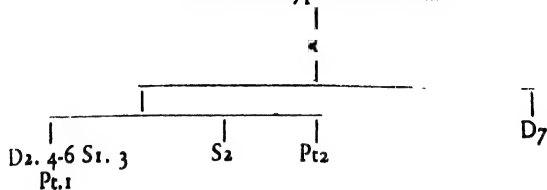
Act IV. 25b nārāsthī; 25c kapāla-mauliḥ.

Act V. *ad* 5 śāntam śāntam; before 8 (Śaibyā's speech) alakkhanaṃ samditṭham; *ad* 17 jīvita-phalam; *ad* 19 om. hā; 21d brahmalokān; 27d sahasā; 29d kiṃ syād etat param api matam.

These primary and secondary agreements of D₇ with N₁. 2, as well as its individual readings, are interesting enough indications; but since they are neither so extensive nor textually important as those of D₁ and D₃, the codex D₇ cannot be directly affiliated to the Nevārī group. It belongs substantially to the Devanāgarī group, but since it agrees in some cases with the textual tradition of the Nevārī group, it appears to draw also upon archetype α, just as N₁. 2 draw upon the archetype β. In other words, it is probable that the agreements of D₇ with N₁. 2 are not primary, but the result of conflation with β.

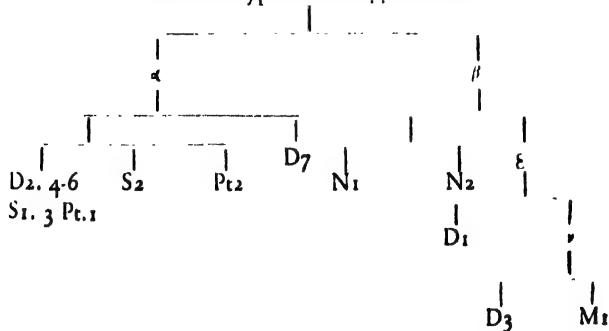
From what we have said about the different MSS of this group, it would be clear that their common characteristics are sufficient for postulating a lost common ancestor α of the Devanāgarī group, distinct from the lost common ancestor β of the Nevārī group. The interrelationship of the Devanāgarī group of MSS may now be graphically represented thus:

The Archetype of the Work



We can now summarise and coordinate the results of our critical survey of the characteristics and affinities of the various MSS of the *Caṇḍa-kauśika*, collated by us, by classing them finally according to the following *stemma codicum*:

The Archetype of the *Caṇḍa-kauśika*



PROPOSED METHOD OF TEXT- RECONSTRUCTION

It is clear from what is said above that the MSS of the *Caṇḍa-kaṇḍīka*, as they have come down to us from different sources, are already dispersed into two groups, which appear to follow two distinct textual traditions. None of the groups as a whole can be taken as identical with the original archetype of the work from which they descended ; otherwise the discrepancies, such as they are, would not have occurred. As in the case of most Sanskrit works, the archetype itself is preserved in no autograph of the author, nor in any authentic copy contemporaneous with or even reasonably close to its period of composition. We can, therefore, reconstruct the original, only approximately, by recognised principles of textual criticism.

The first and most important textual problem which we have to consider is the respective authenticity of the evidence furnished by the two groups mentioned above, namely, the Nevārī and the Devanāgarī. It is clear from the facts adduced above that we cannot give absolute preference to the one or the other, because none of them go back directly to the original. And yet a comparative valuation is desirable. At first sight one would think that since the two Nevārī MSS, N₁ and N₂, are the oldest of the two groups (N₁ going back to 1250 A.D.), they furnish the oldest available testimony, to which greater authenticity should be attached as such. But from the general trend of Indian text-tradition it should be recognised that the mere fact that a MS is the oldest does not necessarily imply that it embodies the best textual tradition. On the contrary, a comparatively late MS is often found to preserve the text in a much better form. No absolute criterion, therefore, can be laid down on this point; and each MS or group of MSS has to be judged on its own intrinsic value. In the present case it appears that the divergences of the Nevārī group, such as noted above, are peculiar to itself, and are not supported by the general tradition of the Devanāgarī group, which has also its own

peculiar readings. It is obvious, therefore, that the original cannot be found exclusively in either group. As a matter of fact, proceeding on the assumption that Nr. 2 are our oldest available MSS, we attempted to reconstruct the text on this basis alone; but we soon found out that this method failed to give us a really consistent and satisfactory text, especially as the Devanāgarī group did not always support it and often gave better readings. We have already referred to one important point regarding transposition of passages (p. xxix) which would throw doubt on the absolute reliability of the Nevārī tradition. On the other hand, the text could not, for the same reason, be reconstructed on the basis of the Devanāgarī group alone. It is also important to note that our MSS divide themselves into distinct groups mainly, if not entirely, on the basis of scripts.¹ As the work itself was presumably composed in the Devanāgarī area, it seems probable that the Nevārī MSS, though the earliest, did not (like the South Indian Grantha MSS Sa. 3) preserve the best text-tradition, which can be confidently accepted as unquestionable in the face of the contrary testimony of the Devanāgarī group. By following, therefore, any particular MS or group of MSS which, however good or old, has its own faults and deviations, we would be authenticating just that arbitrary reconstruction which it is the express aim of the method of textual criticism to avoid.

In these circumstances, our reconstituting of text must necessarily be eclectic; but it must be eclectic on recognised principles. From this point of view it appears that barring such vagaries and peculiar

¹ This is the case, on a much larger scale, with regard to the Mahābhārata text-tradition, as Sukthankar has already shewn in his *Prolegomena* to the *Ādi-parvan*. Our apparent exception is that the Maithili and two Devanāgarī MSS are allied to, and are therefore grouped with the Nevārī, while the two Grantha MSS go with the Devanāgarī group. But the case is similar to Sukthankar's grouping of K with S and Belvalkar's grouping of one B MS (in *Bhīṣma*) with K.—It is hardly necessary to point out that the object of textual criticism is to find, not *a priori* the best, but *a posteriori* the most authentic readings; and for this purpose a careful grouping and evaluation of manuscript material is necessary.

aberrations, as are noted above, of both the groups, they agree generally with regard to the rest of the text. We can postulate this as original and independent agreement between the two groups, on which we should primarily base our reconstruction of the text. Such agreement is documentary evidence *prima facie* between α and β of our *stemma codicum* leading irresistibly to the original archetype. There can be hardly any doubt about this sound and simple rule; but difficulties arise where there is fluctuation, which is indeed not rare. In such cases, where the documentary evidence is uncertain, the comparative value and mutual relationship of different manuscripts or groups of manuscripts should be taken into account in estimating their evidence; and even where this fails to guide us, choice would fall upon that reading which has the greatest intrinsic probability, considered from the points of view of context, grammar, metre or sense. One such instance of importance is furnished by the transposition, already noted above, of a passage before or after V.18 made respectively by the Nevārī and the Devanāgarī MSS. Here the documentary evidence being conflicting, we have to prefer, for reasons of intrinsic probability, the reading of the Nevārī MSS to the exclusion of others. On the other hand, in the case of the transposition of a longer passage on the episode of Kauśika's curse on the Viśvedevas, we have for the same reason preferred the reading of the Devanāgarī MSS. There are also yet more difficult cases where the evidence *pro et contra* of documentary and intrinsic probability is equally balanced. In such cases there is no alternative but to accept that reading which would seem most probable, even if it is not the most factual.

At any rate, we have tried to keep strictly to documentary evidence in accordance with the principles enunciated above. The spelling has been standardised and obvious scribal blunders silently corrected; but all truly variant readings have been faithfully recorded. Except in the case of Prakrit passages, which we shall discuss separately below, there has been no emendation to the text; and in this respect we have strictly followed the accepted principle of text-criticism that, in general, interpretation should be given preference to hasty emendation.

RECONSTRUCTION OF PRAKRIT PASSAGES

We have bestowed particular care on the Prakrit passages of the play. This was a task not without great difficulties, for no MS was found uniform or reliable from the standpoint of the rules laid down by Prakrit grammarians. The *Caṇḍa-kaṇṣika* appears to employ only two forms of Prakrit, namely, Saurasenī and Māgadhi. Barring common blunders and occasional intrusion of *y-* and *u-*śruti, the Saurasenī, being the more familiar Prakrit, is fairly normal, although very often forms of other dialects curiously creep in. Thus, we have aberrations like *ciṭṭhai* (for *ciṭṭbadi*), *jubābio* or *judbādbivai* (for *judbādivo* or *judbādbivadi*), *vacchatthalo* (for *vakkhattthalo*), *vicchobo* (for *vikkhobbo*), *jaba, taha* (for *jadhā, tadhā*) from Māhārāṣṭrī; *odālida* (for *odārīda*), *kālaṇādo* (for *kāraṇādo*), *ale malaya-vaṭua* (for *are maḥaḍa-vaḍua*) from Māgadhi; and even *kaṣaṇābi* (for *kaṇḥābi*) from Apabhraṃśa. These are, however, sporadic instances, such as are sometimes found even in the best MSS of Sanskrit plays. But the Māgadhi Prakrit, as presented by our MSS, is a more difficult proposition. It is spoken, both in prose and verse, chiefly by Caṇḍālas in the play. That the dialect is Māgadhi is not only recognised by Pischel (*Grammatik* § 23), but it is also clear from such undoubted Māgadhi characteristics as *ś* for *s*, *ṣ* and *l* for *r*; nominative singular of *a*-stems in *e*; and *bage* for *abam*. But even here the MSS are not uniform; for they show frequent confusion of *ś* and *s*, *ṣ* (e. g. *ese* for *eśe*, *visame* for *viśame*, *samae* for *śamae* etc.), sometimes of *r* and *l* (e. g. D2. 4 *dārūṇa* for *dālūṇa*); and the use of *bagge* (N1. 2), *hakke* (D1), *abakke* or *bake* (D7), *abage* (S2. 3),—and even *abam* pi (D1. 2. 4-6 S1 Pt 1. 2) for *bage* vi! For Skt. *mytaka* we have variants like *maṭṭhaa*, *maḍa*, *maḍala*, *miḍa*. All this is indeed confusing. At the same time, when we find that rarer forms of Māgadhi are sporadically, but correctly used, e. g. D4 *peṣhadha*, D7 *laskaṇa*, we are led to suppose that the disappearance of similar correct forms is due to untrained scribes, who were always inclined to substitute more familiar forms for those of rare occurrence. Thus we find Saurasenī *dukkale* substituted for Māgadhi *dushale*; S *jjeva* for Mg *yyeva*; S *vajjhatṭhāṇe* for Mg *uayyastāṇe*; S *ciṭṭbadi* for Mg

ciṣṭhadi; *Ś āṇṇāe* for *Mg āñṇāe*, and so forth. Not only do the MSS confuse the two dialects Saurasenī and Māgadhi, but they present many forms which are correct in neither, and which in some instances offend against the elementary rules of Prakrit phonology. The confusion of dialects and incorrect forms occur throughout the text; but they are amply illustrated, more especially, in the Māgadhi verses III. 1, III. 32, IV. 11 and IV. 16, where the MSS are uncertain, and even reckless, not only about Māgadhi Prakrit, but also with regard to metrical regularity in Mātrā-cchandās.

What then is to be done in these circumstances of the general unreliability of our manuscript evidence in respect of the use of the Prakrits in our play, especially of the Māgadhi Prakrit? It is well known that most MSS of Sanskrit plays reveal a similar state of affairs; and most critical editors have been put on the horns of a dilemma about the right procedure to be followed. It is not desirable, on the one hand, that one should, in accordance with the rules of the grammarians, take liberties with the text, but on the other, one cannot allow an uneven and inconsistent text to stand with its wild admixture of dialects. Critics have found fault with editors of plays like Pischel, Hillebrandt and Sten Konow who have not hesitated, in such circumstances, to depart from manuscript evidence and boldly restore the deteriorated texts in respect of the prakrits; but the question has been rightly posed by Hillebrandt in his critical edition of the *Mudrā-rāṅgasa*. Maintaining that in such cases of uncertain linguistic evidence of MSS, one has no other alternative but follow the grammarians, he lays down the guiding principle clearly by stating: "At all events, by following the rules of the grammarians we gain firm ground, while by following the manuscripts and their varying practice we are constantly troubled by the feeling of inconsistency. It is of course impossible to write once *gaśca*, and at another time in the same dialect *gaccha*, and therefore we are forced to normalise the text even where no manuscript authorises us to do so..... For this reason it will not be considered too bold to restore the Māgadhi dialect throughout even where the manuscripts fail to guide us."

Faced with similar difficulties, we have thought it advisable, therefore, to normalise the Prakrit (especially the Māgadhi Prakrit) passages

in general accordance with the rules of Prakrit grammarians like Vararuci¹ and Hemacandra² and in the light of the readings of authoritative texts compiled and discussed by Pischel in his *Grammatik der Prakrit-sprachen* (Strassburg 1900). Our MSS variants, however, have been fully noted in every case; and in other respects we have been strictly conservative. It must be admitted that in the absence of proper manuscript evidence the procedure and the result cannot be regarded as wholly satisfactory; but this is all that could be done to approximate to what one would expect to find in a work of the classical period.

We are aware, however, that it is possible to argue that the Prakrit in question employed in our play is really not Māgadhi, but a modified form of Māgadhi which is called Cāṇḍālī by some Prakrit grammarians. As the dialect is spoken here chiefly by Cāṇḍālas, the argument would at first sight appear plausible. According to Mārkaṇḍeya, the so-called Cāṇḍālī Prakrit is a union of Sauraseni and Māgadhi.³ It is described by Puruṣottama⁴ more vaguely as *māgadhi-vikṛtiḥ* or modification of Māgadhi. But the rather meagre rules they lay down about this Prakrit is neither very distinctive nor entirely applicable to the present case. In their opinion, the characteristics of Cāṇḍālī Prakrit are: *e-* and *o-* nominative singular of *a*-stems; genitive singular in *-śśa*; locative singular in *-mmi* in *a*-stems; no change in *-ṭṭha* group; *va* also for *iva*; gerundive suffix in *-ia* (e.g. *geṇhia*); and frequent employment of *grāmyokti* or vulgar expression (*grāmyoktayo babulam*). While the suffix *-mmi* is also found in Māhārāṣṭrī and Ardhamāgadhi, and *-iya* or *-ia* (*-uṇa* being more common in Māgadhi) is found in Sauraseni and other dialects, it is noteworthy that the characteristics which can be regarded as peculiar to Cāṇḍālī

1 Ed, P. L. Vaidya, with Bhāmaha's commentary, Poona 1931.

2 Ed, Pischel, Halle 1877.

3 *Prākṛta-sarvasva of Mārkaṇḍeya*, ed, S. P. V. Bhaṭṭanātha Swami, pt. i., Vizagapatam 1927, p. 107: *cāṇḍālī māgadhi-saurasenibhyāṃ prāyaśo bhavet*. The characteristics of the Cāṇḍālī given in this work agree generally with those given in Puruṣottama's work.

4 *Le Prākṛtānūsāsa de Puruṣottama*, par Luigia Nitti-Dolci, Paris 1938, pp. 21, 95-6.

exclusively, are not found in the Māgadhi of our play; and there is also no *va* for *iva* (except once in IV. 16d), nor any vulgar expression anywhere. Similar Māgadhi Prakrit (mixed, as presented by the MSS) is also found in the *Mudrā-rākṣasa*, spoken not only by the Caṇḍālas in Act VII, but also by other types of character like the Kṣapaṇaka, just as it is the speech of the Pāpa-puruṣa also in Act III of the *Caṇḍa-kaṇṭika* and of the Rākṣasa and his wife in the *Veṇī-sambhāra*. Puruṣottama deals with two other dialects called Śakārī, and Śabari, which he describes respectively as *viśeṣo māgadhyāḥ* and *māgadhi-viśeṣaś ca prakṛtyā*; but the few characteristics mentioned by him, as well as by Mārkaṇḍeya, only show that they are as curious admixture of dialects as Cāṇḍālī, and do not throw much further light on the subject. The characteristics of Śakārī, moreover, look suspiciously like academic generalisations of some characteristics of the dialect used by the Śakāra in the *Myccakaṭṭika*, the name of the Prakrit itself being probably invented therefrom.

If Cāṇḍālī were really a dialect in actual usage,¹ consisting of a somewhat loose and vaguely described admixture of Saurasenī and Māgadhi, it would perhaps afford an easy escape from our difficulties. But in our opinion the solution is too facile to be true, especially as our knowledge of the history of these dialects, as of Prakrit dialects in general, is extremely limited. It seems probable that the living knowledge of the Prakrits must have considerably diminished in later times² with the emergence of Apabhraṃśa and modern vernaculars; and Rājaśekhara informs us in his *Bāla-rāmāyaṇa* that people in his time read Prakrit with the help of the Sanskrit Chāyā. It is no wonder, therefore, that MSS of much later times could not distinguish between the different dialects; and in the case

1 It is true that Cāṇḍālī is mentioned in Bharata's *Nāṭya-sāstra* (ed. Kāshi Skt. series 1929, xviii. 36-37; ed. GOS, vol. 2, 1934, xvii. 49-50, 54) as one of the many so-called Vibhāṣās along with seven Bhāṣās (Māgadhi, Saurasenī etc.); but the information is meagre. Its characteristics are not given, nor is its relation to Māgadhi indicated. Abhinavagupta in his commentary does not help us. The evidence of the *Nāṭya-sāstra*, therefore, is hardly of any use.

2 It is possible that already in the time of Vātsyāyana's *Kāma-sūtra* the use of Prakrit was artificial (Keith, *Sanskrit Drama*, p. 334).

of the less familiar forms of Māgadhi they were easily tempted to substitute the more familiar forms of Saurasenī. In this way presumably arose such confusion of dialects as we frequently find in the MSS of Sanskrit plays. The grammarian's distinction of Sakārī, Śabarī and Cāṇḍālī, made in later times, is probably an academic after-thought, proceeding *a posteriori* on this later confusion of dialects found in the MSS; and the names Sakārī and Cāṇḍālī in particular perhaps arose from the supposed attribution of such dialects respectively to characters like the Sakāra in the *Mṛcchakaṭika* and the Cāṇḍālas in the *Mudrā-rākṣasa* or *Cāṇḍa-kaṭika*. All this is not solving the difficulty but really avoiding it. At any rate, we are not convinced that we can accept this as a genuine and authoritative standard to follow in respect of the Māgadhi Prakrit of our play.

We have, therefore, no sound alternative to the method we have adopted in restoring the deteriorated text (especially in the case of Māgadhi Prakrit) for the simple reason that the variant and often faulty readings of the manuscripts do not lend themselves to any sensible reconstruction of an archetype from which they may be ultimately derived. It looks as if we are going beyond the duty of an editor and giving not what the author *did* write but what the author *ought* to have written. But in the confusing state of our manuscript evidence it is almost impossible to say what the author actually did write. As long as the manuscript readings are fully noted in the critical apparatus, there should, therefore, be no objection to normalisation, provided it is understood that the constituted text in this case may not represent actually what the author wrote. It is difficult, even by the application of higher textual criticism, to restore the Prakrit passages to their original form, because there is every chance that the authors themselves wrote in a stylized form which perhaps tended to depart considerably from the original spoken Prakrits, of which not even an approximate description is now available.

AUTHORSHIP AND DATE OF THE WORK

Not much is known of the personal history of the author except what can be gathered from the work itself. We are informed in the Prologue that the drama was enacted at the command of Śrī-Mahīpāla-deva. There is a laudatory verse (Prašasti-gāthā), in which those who are conversant with old history (*purāṇa*) are said to have declared that King Mahīpāla was an incarnation of Candragupta (Maurya) and the Kārṇāṭas whom Mahīpāla conquered were incarnations of the Nandas vanquished by Candragupta. The author's name is given as Ārya Kṣemiśvara, although some MSS make it Kṣemeśvara (D₁ S₂), Kṣemīra (D₄) and even Kṣemendra (D₇ S₁)¹, the last name being obviously a confusion with that of the more well known Kashmirian poet Kṣemendra. He is described as a *naptṛ* (which in classical Sanskrit means 'grandson', i.e., son's or daughter's son) of Vijaya-koṣṭha. Some inferior MSS read this last name as Vijayaprakoṣṭha, and make our dramatist his *pra-naptṛ* or great-grandson. It is curious that the name of the author's father, perhaps a less known person, is not mentioned. The concluding verse of the work speaks of one Kārttikeya, son of a Kṣatriya, who, having been delighted and thrilled, directed the production of the play and used to bestow every day unstinted heaps of clothes, ornaments and gold; may his fame travel beyond the Milk Ocean preceded by the fame of the poet! Another drama, named *Naiṣadbhānanda*, by Kṣemiśvara, which appears to deal in seven Acts with the story of Nala, is noticed by Peterson.² From the extracts given from the beginning and end of the MS noticed, there can be no doubt that it is a work of our Kṣemiśvara. There is no mention of Mahīpāla-deva in the Prologue, but after three

¹ As also in Burnell's Tanjore MSS (p. 168b), of which our S₁ is one. In the *Naiṣadbhānanda* the epithet given by the MS is Ācārya for Ārya.

² P. Peterson, *Three Reports of a Search for Sanskrit Manuscripts*, Bombay 1887 (Extra No. of the *JRAS*, Bombay Branch), pp. 340-42. This Paper MS from Boondi is described as consisting of 59 folios, dated Samvat 1667 = 1611 A.D. No trace of the work can now be found.

benedictory verses, the Sūtradhāra says: *alam ati-vistareṇā/ādiṣṭo'smi pariṣadā yatbā kila Vijayaprahoṣṭha-praṇaptuḥ kaver ācārya-Kṣemiśvara-sya kṛtīr abhinava-naiṣadbhānandaṃ nāma nāṭakaṃ nāṭayitavyam iti/*. It is also noteworthy that the same concluding verse (*yenādiśya prayogam, Caṇḍa-k. V. 31*), which speaks of the dramatist's indebtedness to Kārttikeya, is repeated at the end of this drama also.

With regard to the place of origin and date of the work our information is meagre and uncertain. From external evidence we find that a verse of *Caṇḍa-kauśika* (III. 30, *grhyatām arjitam idam*) is quoted anonymously in Viśvanātha's *Sāhitya-darpaṇa* (ad VI. 95a), which can be dated approximately between 1300 and 1350 A.D.¹ But a higher terminal date is given by the date of the Nevārī MS (N1) of the *Caṇḍa-kauśika*, which was transcribed, as we have seen above, in 1250 A. D. This date can be further pushed back by three citations found in the Sanskrit anthology, *Sadukti-karṇāmrta*,² compiled by Śrīdhara-dāsa in 1205 A.D. In the first citation, stanza I. 3 of the *Caṇḍa-kauśika* is quoted (i. 14. 3) anonymously (*kasyacit*) with just a slight variation (*ānanda-stimitāḥ* for *ānanda-ślatbitāḥ*). In the second citation, stanza III. 20 (*śiro yad avagunṭhitam*) is given (II. 11. 4) as Lakṣmīdhara's in the printed edition, but it is correctly assigned to Kṣemiśvara by both the Sanskrit College and Serampore College MSS of *Sadukti*³, which we have consulted. But the third citation is much more definite. Of the three benedictory stanzas given by Peterson³ from Kṣemiśvara's unpublished *Naiṣadbhānanda*, the first stanza :

1 S. K. De, *Sanskrit Poetics*, i, pp. 234-36.

2 Ed. Ramavatara Sarma and Haradatta Sarma, Lahore 1933.

3 *Op. cit.* p. 341. Of the two other verses quoted the third is an eulogy of the diversified glances of Śiva; while the second, which is worth quoting here, ingenuously describes the playful raillery of Śivā on Śiva's unwillingness to continue the game of dice after he had unsuccessfully staked his necklace of skulls and serpents and his clothing of ashes and hide. The stanza runs thus :

*astbi by astbi phaṇi phaṇi kim aparaṃ bhasmāpi bhasmaiva tac
carmaitat kbalu carma kim tava jitaṃ yenaiyam uttāmyāsi/
naitāṃ dbārta paṇiharoṣi satatam mūrdhni stbitāṃ jābhnavim
ity evaṃ Śivayā sanarma-gadito dyūte Harabh pānu vah/*

*ākhyāte hasitaṃ pitāmaha iti trastaṃ kapāliti ca
uyāvṛttaṃ gurur ity ayaṃ dahana ity āviṣkṛtā bhīrutā/
paulomī-patir ity asūyitaṃ attha uridā-vinamraṃ śriyāḥ
pāyād vaḥ puruṣottamo'yam iti yo nyastāḥ sa puṣpāñjaliḥ||*

is quoted (i. 67. 4) with trifling variations and attributed to Kṣeṃeśvara (*Kṣeṃeśvarasya*).

This would fix the lower terminus of the date of the *Caṇḍa-kaūsika* at 1205 A.D. But the upper terminus is not known. The negative evidence that it is not cited in the *Daśarūpaka* of Dhanañjaya and its commentary by Dhanika (c. last quarter of the 10th century) does not prove much; but it indicates that probably our play could not have been such an early and well known production as Bhaṭṭa-nārāyaṇa's *Veṇī-sambhāra*, which is frequently cited for illustration in the *Daśarūpaka*. Nor is *Caṇḍa-kaūsika* mentioned or cited in the *Nāṭyādarpaṇa*¹ of Rāmacandra and Guṇacandra (c. 1100-1175 A.D.), although Rāmacandra himself wrote a curious play on the Haraścandra legend, called *Satya-hariścandra* (see below), and could have known Kṣeṃeśvara's work. No reference or citation is also found in the *Nāṭaka-lakṣaṇa-ratna-kośa*² (before 1431 A.D.) of Sāgaranandin.

The only internal evidence for its date of production is to be found in the reference to king Mahīpāladeva in the Prologue of the *Caṇḍa-kaūsika*. If this Mahīpāladeva can be identified, we can arrive at an approximate date on that basis. But of the two Mahīpālas well known to history, it cannot on available evidence be determined with certainty whether the Gurjara-Pratihāra Mahīpāla I of Kanauj (c. 914-945 A.D.) or the Mahīpāla I of the Pāla dynasty of Bengal (c. 998-1026 A.D.) was Kṣeṃeśvara's royal patron. The verse and the prose passage

"A skull is but a skull, a serpent a serpent; what more? The ashes and skin also are but ashes and skin. What of thine hast thou lost that thus thou art troubled? Ah, rogue, it is that thou wilt not stake Jahnu's daughter that rests over thy crest. May Hara protect you, Hara to whom Śivā thus spake playfully when they played at dice".

1 ed. Gackwad's Oriental Series, Baroda 1929.

2 ed. Myles Dillon, Oxford Univ. Press, 1937.

immediately preceding it in the Prologue may be freely translated here. The Sūtradhāra says:

I am commanded by Śrī-Mahīpāla-deva who, having gracefully uprooted all thorns (of his State) completely, was a suitor in the self-choice ceremony of Lakṣmī, who was drawn by his arm-staff revolving, like the Mandara, in the midst of the sea of battle. Of him those who are versed in old history recite a laudatory verse:

(The same) Candragupta who, having resorted to the naturally abstruse policy of Ārya Cāṇakya, conquered Kusumanagara by vanquishing the Nandas, appeared again as Śrī-Mahīpāla-deva, rich in the pride of his arm, in order to slay just those (Nandas) who have today verily attained the form of the Karṇāṭas.

It is clear that this verse makes Mahīpāla an incarnation of Candragupta (Maurya) and his enemies the Karṇāṭas incarnations of the Nandas; but it is not clear as to who these Karṇāṭas were and what the points of comparison are with regard to the mention of Ārya Cāṇakya's policy and conquest of Kusumanagara. Do they, in the case of Mahīpāla, refer to some person who gave him diplomatic aid and the name of the place he conquered by defeating the Karṇāṭas? On the interpretation of this passage and identification of Mahīpāla lies the solution of our problem; but those historians who have considered the problem appear to be divided in their opinion.

This verse was long known from the editions of the texts published respectively by Kṛṣṇa Sāstrī Gurjara in 1860 and by Jaganmohan Tarkālaṃkāra in 1867, as well as from Jīvānanda Vidyāsāgara's more accessible edition of 1884. But in 1893 Haraprasad Sastri claimed its discovery in an old Nevārī MS (our N₁) of the *Caṇḍa-kaṇṭika* which was recovered from Nepal. In the notes he published on these, among other MSS, he was inclined¹, as against the views of Pischel (1883), to identify the dramatist's patron with Mahīpāla I of Bengal, chiefly on the ground that the king is said in the verse in question to

¹ On a new find of old Nepalese Manuscripts in *JASB*, lxii, 1893, pp. 250-52. Sastri here reads the date of the MS wrongly, but it was corrected in his *Descriptive Catalogue* mentioned below.

have driven away the Karṇāṭas who, in Sastri's opinion, were the Coḷas who invaded Bengal under Rājendra Coḷa I between 1021 and 1023 A.D.¹ This opinion was vigorously supported by R. D. Banerji,² who even went so far as to suggest, on the strength of this very evidence, that "though Mahipāla (I of Bengal) was defeated by Rājendra Cola when he crossed into Rāḍha from East Bengal, he prevented him from crossing the Ganges into Varendra or Northern Bengal, and so the Cola conqueror had to turn back from the banks of the Ganges". J. C. Ghosh, who generally agrees with this view, further argues³ that Cāṇakya and Kusumanagara should be taken as common to Candragupta and Mahipāla, because Mahipāla I of Bengal was, in his opinion, the lord of Kusumanagara (= Pāṭaliputra), which he lost and regained from intruders, and that he had a minister named Caṇaka or Cāṇakya. If it is said that there was no Karṇāṭa invasion of Bengal, Ghosh thinks that the Bengal inscriptions show that there was no dearth of Karṇāṭas in Bengal at that time.

Unfortunately these views of Bengali historians, who would like to appropriate Kṣemiśvara and his royal patron Mahipāla to Bengal, are not accepted by other scholars, who would rather identify him with the Pratihāra ruler Mahipāla I of Kanauj. It is not necessary for us to enter into the details of the controversy, but the main arguments of the contrary view may be briefly indicated.

S. K. Aiyangar, who has examined R. D. Banerji's contention at some length,⁴ is of opinion that there is no evidence either in the Pāla or the Coḷa inscriptions in favour of Banerji's theory of a victory over the Coḷa forces by the Pāla ruler of Bengal; and that the Karṇāṭas of the *Caṇḍa-kauśika* could not have been the Coḷa forces of Rājendra Coḷa I,

1 Or, in the alternative, "the Karṇāṭas who came in the train of the Cedi Emperors later on" (*Descriptive Catalogue of Skt. MSS. in ASB*, vol. vii, Calcutta 1934, p. 252).

2 *Pālas of Bengal* (Memoirs of ASB, vol. v, no. 3, Calcutta 1915), p. 73; *Bāṅglār Itihāsa* (in Bengali), 2nd. Ed., pp. 251-52; also *JBORS*, xiv, 1928, pp. 51af.

3 *Indian Culture*, ii, Calcutta, 1935-36, pp. 354-56.

4 *Gaṅgaikonda Choḷa in Sir Asutosh Mookerjee Silver Jubilee Volumes*, III, *Orientalia*, Pt. 2, pp. 559f.

who were mostly Tamils, but they must refer to the Rāṣṭrakūṭas, the only reigning Karṇāṭas of the time, with whom Pratihāra Mahīpāla I of Kanauj came into serious conflict. Influenced, however, by the comparison of Mahīpāla and his Karṇāṭa enemies to Candragupta and the Nandas, Aiyangar further puts forward the theory that the overthrow of the Rāṣṭrakūṭa power by Pratihāra Mahīpāla I must have occurred in Magadha. Accordingly he presumes that a branch of the Rāṣṭrakūṭas, who for some time held a principality in Central India, were compelled by the rise of the Candella power in the 10th century to move into Magadha and carve out a kingdom for themselves.

K. A. Nilakantha Sastri, who gives an extensive account of Rājendra Coḷa's northern expedition,¹ agrees generally with Aiyangar's view² that the verse in the *Caṇḍa-Kauśika* refers to Pratihāra Mahīpāla I of Kanauj and the Rāṣṭrakūṭa-Karṇāṭas; but he points out that there is no tangible evidence for the theory of a Rāṣṭrakūṭa migration into Magadha. He is of opinion that this theory is not only untenable but also unnecessary; for the dramatist never meant that the analogy between Mahīpāla and Candragupta should be carried so far as to indicate that Candragupta's conquering of Kusumanagara should imply that Mahīpāla did the same over again. Nilakantha Sastri thinks that the poetic figure in the verse is Utprekṣā, in which there need not be complete resemblance (Sādṛśya) but some resemblance in the midst of the difference between two objects of comparison³. With regard to Rājendra Coḷa's expedition he shows at some length that the expedition, lasting for less than two years, was led not by Rājendra himself but by one of his generals. It was charged mainly with the task of bringing the sacred water of the Ganges for the purification of the Coḷa country, and that its commander was instructed to fight and

1 In his *Coḷas*, Vol. i, Univ. Madras 1935, pp. 247-54 and Note A, pp. 283-38; also in *JOR*, vii, Madras, 1933, pp. 199-216.

2 *JOR*, vi, Madras 1932, pp. 191-98.

3 In Utprekṣā, of course, complete resemblance is not necessary; but there is no point in giving details about the Aprākṛta, which have no application at all, direct or indirect, to the Prākṛta. That would hardly be a merit in the construction as much of an Utprekṣā as of any similar poetic figure.

overcome opposition in the enterprise from the kings through whose territory the Coḷa army had to pass. Agreeing with Aiyangar, Nilakantha Sastri rightly observes that "it could hardly have been more than a hurried raid across a vast stretch of country"; but the motive behind the expedition was probably an exhibition of the power of the Coḷas to the rulers of Northern India, even though the fetching of the water of the Ganges was its direct object. There is evidence to show that Mahīpāla I of Bengal was frightened and put to flight by the Coḷa general, but there is nothing to show that the Coḷa army intended to cross the Ganges into Varendra or were defeated in that attempt by Mahīpāla. There is also no support for R. D. Banerji's hypothesis of a Karṇāṭa contingent in Rājendra Coḷa's army and of its being left behind to hold the territory of Magadha on behalf of Rājendra Coḷa.

With regard to J. C. Ghosh's suggestion that Mahīpāla I of Bengal had a minister named Caṇaka or Cāṇakya, Nilakantha Sastri shews¹ that it need not be seriously considered, as it is based on a misreading of Tārānāth's information on which Ghosh relies. Caṇaka (and not Cāṇakya) is said to have been the regent, or rather the king, during the non-age of a distant descendant of Mahīpāla, named Bheyapāla; he lived many years after Mahīpāla and could not have been his minister. Regarding the allegation that the Karṇāṭas are mentioned in the Pāla inscriptions, it is shewn that the reference to Karṇāṭas occurs only in the Bangarh Copper-plate of Mahīpāla I in a complimentary jingle on the king's servants: *Gaṇḍa-Mālava-Khaśa-Hūṇa-Kulika-Lāṭa-Cāṭa-Bhaṭa-sevakādin*—"which is not history but court-poetry". It should be added that Mahīpāla I of Bengal admittedly had dominion over Magadha, but nothing is known about its being lost and regained from the Karṇāṭas.

It is, therefore, maintained that the Mahīpāla of the *Caṇḍa-kauśika* was none other than the Gurjara-Pratihāra Mahīpāla I of Kanauj, under whom Rājaśekhara wrote his *Bālabbārata* (i. 7) and whose conflict with the Rāṣṭrakūṭa-Karṇāṭa Indra III is well known from contemporary records. The identification is not new, but was suggested by

Pischel as early as 1883.¹ But there is some difficulty. While Kṣemiśvara asserts his patron's victory over the (Rāṣṭrakūṭa-) Karṇāṭas, the inscriptions testify on the other hand, that Indra III put Mahīpāla to flight and devastated Kanauj, to which Mahīpāla was, however, later on restored by the Candella king Harṣadeva. This inconsistency is explained by presuming that Kṣemiśvara's assertion is a court-poet's version of the actual fact of Mahīpāla's defeat. Following Pischel, Sten Konow, therefore, writes:² "The Rāṣṭrakūṭa-king Indra III, of whom we possess inscriptions of the years 914 and 916, and who accordingly was a contemporary of Pratihāra Mahīpāla of Kanyākubja, says at all events of himself that he conquered Mahodaya (Kanyākubja). Since, however, Mahīpāla's successors continued their dominion over Kanyākubja, we cannot judge this statement in any other way than similar statements found in inscriptions, in which each of the parties to a battle claims to be the victor. Mahīpāla's victory over the Karṇāṭas and Indra's victory over Mahodaya probably relate to the same occurrence which was differently interpreted by the participants."

Summing up the whole controversy, R. C. Majumdar briefly states the case thus³: "In the absence of further particulars, it is difficult to decide the question one way or the other. The probability is, however, undoubtedly in favour of the latter view. While there is no valid reason to regard Rājendra Cola as a Karṇāṭa, the Pratihāra king Mahīpāla undoubtedly had a life-and-death struggle with the Karṇāṭas under Indra III. It is true that Mahīpāla was defeated, but the retreat of the Karṇāṭa forces and the re-occupation of Kanauj by Mahīpāla could easily be magnified by the court-poet as a glorious victory of Mahīpāla over the Karṇāṭas; and such an assumption was well calculated to soothe the wounded vanity of the Pratihāras. In any case, it is not safe to derive any inference from *Caṇḍa-kauṭika* regarding the victory of the Pāla ruler over the Cola army."

1 *Göttingische gelehrte Anzeigen*, 1883, p. 1220f (reviewing Fritze's German trans., entitled *Kauṭika's Zorn*).

2 *Das indische Drama*, Berlin and Leipzig, 1920, p. 87 (Translated here).

3 *History of Bengal*, Dacca University, Vol. I, pp. 143-44.

In addition to the arguments given above against taking the *Caṇḍa-kaśīka* as a Bengal work, we may adduce another fact to which attention has not yet been drawn. Most of the known MSS of the work are written in Devanāgarī, and just a limited number in Nevārī, Maithilī and Grantha characters; but not a single MS in Bengali characters has yet been noticed anywhere.¹ This is indeed not evidence but a strangely significant fact.

All these are forceful arguments; but, as R. C. Majumdar points out, they cannot be regarded as conclusive. The case for Bengal is certainly weak; the case for Kanauj is yet not fully convincing. The presumption that a contrary fact is glossed over by a court-poet's flattering version cannot be taken as very satisfactory. Nor is there any reason for gratuitously assuming that the poet of the *Caṇḍa-kaśīka* did not know the proper construction of an *Utprekṣā* and redundantly referred to the conquest of Kusumanagara and Ārya Cāṇakya's policy. Nilakantha Sastri is aware of the weakness of this assumption; but he suggests that a reference is perhaps implied to Mahīpāla's restoration to the kingdom of Kanauj by the assistance partly of the Candellas obtained by the diplomacy of Ārya Kṣemiśvara,—which is hinted by the poet himself by the mention of Ārya Cāṇakya's similar policy. All this is ingenious, but entirely fanciful. It does not still explain the pointed reference to Kusumanagara.

It is possible to assume, on the other hand, that none of the two well-known Mahīpālas are meant, but perhaps the dramatist celebrate some obscure local ruler with the result that these points in the comparison remain equally obscure. One other fact, again, is overlooked by all historians², namely, the reference, in the same concluding verse in both the *Caṇḍa-kaśīka* and *Naiṣadhānanda*, to Kārttikeya, son of a Kṣatriya, as one of the munificent patrons of the dramatist. Who this Kārttikeya was is not known. Jagannohana Tarkālaṃkāra, in

1 As a search through the catalogues of MSS in the libraries of Calcutta and Dacca, and the notices of Rajendralal Mitra and Haraprasad Sastri would show.

2 Only Haraprasad Sastri quotes this verse in *JASB* cited above, but he thinks that this Kārttikeya was a nobleman in Mahīpāla's court.

the preface to his edition of the *Caṇḍa-kauśika*, believes from the terms of reference that he was a royal personage whose court Kṣemīśvara adorned. But this would be inconsistent with the explicit reference and panegyric of Mahīpāla-deva in the Prologue of the *Caṇḍa-kauśika*. As the verse in question refers only to the Prayoga or production of the play, it is possible that Kārttikeya's appreciative patronage helped the production, and nothing more; but it is not clear in what relation he stood to Mahīpāla-deva.¹

While admitting that the weight of opinion is in favour of identifying Kṣemīśvara's Mahīpāla with the Pratihāra Mahīpāla I of Kanauj, it is not possible, in view of these difficulties and in the absence of further decisive evidence, to make any positive assertion. Provisionally we can take Kṣemīśvara as a contemporary of the more well-known Rājasekhara in the first half of the 10th century.

¹ Keith (*Sanskrit Drama*, Oxford 1924, p. 241) attempts to avoid the difficulty by ingeniously translating the phrase in question *kṣatra-prasūteb kārttikeyasya kīrtim* by the words 'the fame of that scion of heroism, that god of war', who bade the drama to be performed, apparently meaning Mahīpāla himself. That this is not correct is shewn by the repetition of the verse at the end also of the poet's *Naiṣadbhānanda*, where the interpretation would be inapplicable, inasmuch as the Prologue there makes no mention of Mahīpāla-deva.

THE THEME AND SOURCES OF THE DRAMA

THE THEME AND PLOT

The *Caṇḍa-kaśīka* deals, in five Acts, with the Purāṇa legend of the sage Viśvāmitra Kauśika and king Hariścandra of Ayodhyā, and derives its title from the fierceness of the irascible sage, which brings about the strange trial and suffering of the king.

As it will be necessary to refer to some details of the plot later on, we give here its outline as follows:

Act I. King Hariścandra appears with his companion, the Jester Baudhāyana. Because of some evil portents he has been directed by his family priest to observe all-night vigil. He is not only worn out and weary but also apprehensive that Queen Śaibyā might misconstrue his keeping away at night. With his companion he approaches Śaibyā, waiting disconsolate with her companion Cārumatī, and attempts to appease with loving words her unjust resentment. In the meantime an ascetic disciple of the priest comes with holy water, meant for peace and averting of evil, and conveys a message to Śaibyā to make special offerings to Brahmans and the family gods. Śaibyā now realises her mistake, becomes reconciled to her husband, and hastens to carry out the priest's message. As the king wonders how to dispel his loneliness, a diversion is created by the entrance of a forester who announces with great flourish the appearance of a wild boar fit for the king's chase. As the Act closes the king declares his intention, as against the advice of his companion, to go out for a hunt.

Act II. The Act opens with a description, from behind the scene, of the efforts of hunters to ensnare the wild boar. Then enters the allegorical figure of Vighna-rāj, King of Obstacle, who in the deceptive form of a boar has enticed the king into the forest and is now leading him to the hermitage of Viśvāmitra. The king enters in a chariot chasing the phantom boar, which vanishes in the vicinity of the hermitage. Suddenly he hears the cries of some women in distress. Rushing forward to rescue, he offends without knowing the terrible sage Viśvāmitra, who is merely performing a ritual to bring under

control the sciences, the Vidyās, appearing before him in the form of three harassed ladies, but gladly disappearing as soon as they see Hariścandra. Recognising the irascible sage, the king seeks forgiveness for the unwitting offence on the plea that he was merely performing the duty of a Kṣatriya. Trapped by his own words, he enunciates the duty as threefold, consisting of liberality to worthy Brahmans, protection of those who are overcome with fear and fight with those who are hostile. Viśvāmitra Kāuśika thereupon asks the king to bestow on him gifts worthy of his penance and learning. Afraid of incurring his displeasure, the king gladly makes a gift of the entire world under his dominion; but since a gift is not complete without the final fee or Dakṣiṇā, the sage further demands it. Having made a gift of everything he possessed, the king is in perplexity, but he finally decides, with the sage's permission, to earn it by going to Vārāṇasī which, being the city of Śiva, is considered above and beyond the rest of the world.

Act III. The scene, laid at Vārāṇasī, opens with the entrance of embodied Sin (Pāpa-puruṣa) who is apprehensive of Hariścandra's coming to the city, just as Bhṛṅgīṛiṭi, Śiva's follower, is glad that Śiva and Śivā are eagerly awaiting it. After this introductory scene (Praveśaka) the king is discovered lamenting over his misfortune. It is midday. In order to realise his irrevocable promise to the sage, he is about to enter the market-place for selling himself as a slave and paying off the Dakṣiṇā with the money obtained thereby. The Kāuśika comes on the scene, reminds him that the time-limit for payment has expired, and is about to pronounce a curse on him for non fulfilment of his promise. The king falls at his feet in abject distress and obtains permission to extend the time-limit till sunset. The action on the stage now shifts to the market-place. As Hariścandra offers himself for sale as a slave, Saibyā, who had been following behind, rushes on the scene and offers herself for purchase to a willing buyer. A teacher and his disciple enter. As the teacher's wife is fully occupied with tending the holy fire and finds little time for domestic work, he wants a woman servant for the purpose and finds Saibyā quite suitable. Discovering her husband near at hand and impressed by his noble appearance, the teacher, full of pity, ques-

tions him, and finds out that the money is wanted for redeeming promise to a Brahman. He gives the king half a lac of gold for the purchase of Śaibyā and leaves his disciple to take her away. After a pathetic scene of farewell, the harsh young disciple pushes the child Rohitāśva and hurries him and his mother Śaibyā away. The Kauśika, now appearing on the scene, is not satisfied with the payment of only half of his dues. At this point the Viśve-devas, from behind the scenes, condemn, while travelling in their aerial chariot, the heartlessness of the Kauśika in reducing Hariścandra to such a wretched plight. Thus provoked, the angry sage curses them to be born as men, and to be killed by Droṇa's son while still young; and they fall at once from their high estate. They were born as the five sons of Draupadi and died young. The king, in great fear, declares that he will sell himself as a slave even to a Caṇḍāla for the redemption of his pledge. As if hearing this, the allegorical figure of Dharma in the disguise of a Caṇḍāla enters and offers to buy for half a lac of gold. In spite of great aversion, the mortified king agrees, and repays his debt to the sage who, wondering and embarrassed, departs; while Hariścandra follows his new Caṇḍāla master to become a cemetery keeper.

Act IV. The scene is laid in a cremation ground at Vārāṇasi where Hariścandra is now a servant of the Caṇḍāla, who directs him to take the blankets from the dead bodies as his due. As he wanders about, he gives a long and harrowing description of the hedious horrors of the place. Dharma enters again in the guise of a Kāpālīka to test further the king's fortitude and uprightness. He seeks Hariścandra's service for averting evil while he goes to discover, with the help of a Vetāla, some hidden treasure of minerals. As the king is engaged in this occupation, the Vidyās or Sciences appear and offer their services to him. He does not want any service for himself, but bids them wait upon the Kauśika, who had been baffled before, so that upon the attainment of the sage's object, the king would himself feel freed from all guilt. On the discovery of the treasure the Kāpālīka returns and generously offers it to the king so that it would enable him to redeem himself and his wife from slavery. But Hariścandra declines, because his master is entitled to it and not himself as a slave. The Act closes as the dawn breaks.

Act V. The cremation ground continues to be the scene of action. One of the Caṇḍālas brings news that a grief-stricken woman has brought a dead child for cremation, and bids him demand from her the blanket of the dead. The woman is Śaibyā and the child Rohitāśva who has been bitten by a deadly snake while he was plucking flowers for the teacher's daily worship. Hariścandra does not at first know them; but when he listens to her lamentation that the boy was predicted by soothsayers for overlordship of the earth, and that mother and the child are brought to this plight by the implacable Kauśika, he recognises his own wife and son. He is overwhelmed with grief, but checks himself from self-destruction by the thought that as a slave he is entirely in the ownership of his master and has, therefore, no right even to kill himself. For fear of further upsetting the sorrowing Śaibyā he does not reveal himself. But when in distress she in her turn wants to immolate herself, he restrains her by reminding, by means of a verse recited from a distance, that as a slave she has no right to do so. As he comes nearer to collect his blanket, Śaibyā recognises him; and he explains that in his last straits he has sold himself to a Caṇḍāla keeper of the burning ground. As, in discharge of his unpleasant duty, he snatches away the blanket, a shower of flowers fall from the sky, and the gods praise the liberality, character, patience, forbearance, truthfulness and wisdom of Hariścandra. Śaibyā is pleased, but what does it avail with the dead child lying before them? Dharma enters and assures them that virtue is not superfluous in this world. He revives Rohitāśva to the joy of the despairing parents. He puts Hariścandra in a divine aerial car and gives him divine vision by which he is enabled to see that Kauśika, having been pleased with the attendance and service of the Vidyās, has restored Hariścandra's kingdom to his ministers. He also realises that all this had been really a trial of his character; for the buyer of Śaibyā and his wife were no other than Śiva and Śivā themselves, while his own master the Caṇḍāla is Dharma himself. Rohitāśva is crowned king, and Dharma requests Hariścandra to ascend to heaven with his wife. As he refuses to do so without his faithful subjects, he is at last allowed to take them along with him. All ends happily, and the play is concluded with universal felicitation.

This, in brief, is the plot and theme of the Candakausika. While the course of action is shaped by the dramatist's invention, the theme is related to earlier literary tradition, from which the details of the legend are drawn, and with which the author shows an intimate acquaintance. We now turn, therefore, to the literary sources of the Hariścandra legend.

SOURCES OF THE THEME

The Hariścandra Legend

In Vedic literature Hariścandra Vaidhasa Aikṣvāka (descendant of Vedhas and Ikṣvāku) is a mythical king whose rash vow to offer up his son Rohita to Varuṇa is the source of the interesting tale of Sunahṣepa in the *Aitareya Brāhmaṇa* (vii. 14.2)¹ and the *Sāṅkhyāyana Śrauta-sūtra* (xv. 17). In this legend Hariścandra, however, does not appear as a truthful and upright king, as he does in the Epic and the Purāṇas; for out of affection for the son given to him by Varuṇa he keeps on breaking his promise to the god on some pretext or other. He is punished and afflicted with dropsy, but he recovers when Varuṇa accepts Sunahṣepa as a substituted victim. It is also noteworthy that there is no question here of the hostility of Viśvāmitra; for Viśvāmitra is the Hotṛ and Vasiṣṭha is the Brahman priest at the sacrifice of Sunahṣepa which, however, was not completed through the grace of the gods. Sunahṣepa was actually bound to the stake, but on Viśvāmitra's advice he made his supplications to the gods; and the bonds fell off as he recited verse after verse from the *Rgveda*.

Viśvāmitra ultimately adopts Sunahṣepa and gives him the name of Devarāta, much to the annoyance of some of Viśvāmitra's sons, who

¹ English translation will be found in Max Müller, *History of Ancient Sanskrit Literature*, Panini Office Reprint, pp. 215-18 (with the relevant text from *Sāṅkh. Śr. Sūtra* in Appendix), and in A.B. Keith, *Rigveda-Brāhmaṇas*, Harvard Orient. Series, Cambridge Mass., 1920, pp. 299-309. The *Rgveda* contains merely the statement of Sunahṣepa's deliverance by divine help, while the *Taittiriya Saṃhitā* simply says that he was seized by Varuṇa but saved himself from Varuṇa's bonds.

in consequence were cursed by their father. As we have no direct concern with this legend, of which variations are also found in the *Purāṇas*, we need not dwell upon it here.

In the *Epics* there is no trace of this legend; but in the *Mahābhārata*,¹ Hariścandra is mentioned as an ancient king, a Rājarsi, who attained Indra's heaven by bringing the whole earth under his sway and performing the Rājasūya sacrifice. The Rājasūya is, of course, an important item in the *Aitareya* legend; but in the *Epic*, Hariścandra's Kratu is mentioned as exemplary, and Yudhiṣṭhira must perform the Rājasūya in the same manner. There is, however, an allusion to Hariścandra's truthfulness in a verse² which describes him as moving in heaven like the moon by his truthfulness. Of his connexion with Varuṇa, Vasiṣṭha or Viśvāmitra there is nothing.

It is not until we come to the *Purāṇas* that we find the Kauśika-Hariścandra legend developed in all its details. The older tale of Sunahśepa is found in modified forms;³ but the story of Hariścandra's suffering at the hands of Kauśika-Viśvāmitra is narrated in detail only in the *Devī-bhāgavata*⁴ and the *Mārkaṇḍeya-purāṇa*.⁵

The story in the *Devī-bhāgavata*, a fairly late production of the 11th-12th century,⁶ is briefly as follows:

1 Sabhā (Poona BORI ed.), 7. 11; 12. 48-70; Śānti (Bomb. Ed.), 24. 14; Anuśāsana (Bomb. Ed.), 65. 2.

2 Anuśāsana (Bomb. Ed.), 115. 71. The verse runs thus: *satyaṃ vadata nāsatyam satyaṃ dharmah sanātanaḥ | Hariścandraś carati vai divi satyena | andravat ||*.

3 e. g. *Brahma-purāṇa*, ed. Ānandāśrama, ch. 104; *Devī-bhāgavata* vii. 12-17.

Pargiter attempts to show (*JRAS.* 1913, p. 885f; 1917, p. 46f; *Ancient Indian Historical Tradition*, London, 1922, p. 10f) that the Vedic tradition is Brahmanical and fanciful, while the *Epic* tradition is of Kṣatriya origin and contains reliable historical material. But we are not concerned with this question here.

4 Ed. Benares 1928, vii. 18-27.

5 Ed. K. M. Banerjea, *Bibl. Ind.*, 1862, Adhy. vii-viii.

6 Since Skandha IX of the *Devī-bh.* is taken from the *Prakṛti-Khaṇḍa* of the present *Brahma-vaiivarta*, a Bengal work of the 10th century (R. C. Hazra, *Purāṇic Records*, Dacca 1940, pp. 166-67), it cannot be dated earlier.

Once in Indra's heaven Vasiṣṭha praised Hariścandra for his munificence, uprightness and other qualities. This provoked Viśvāmitra, who remembered how Hariścandra had deceived Varuṇa. He took a vow to test the king's character. Once, while hunting, Hariścandra met a beautiful young woman weeping in the forest, and learnt from her that she was troubled by Viśvāmitra who sought her by his severe penance. Hariścandra approached Viśvāmitra and requested him to desist. The enraged sage kept quiet, but afterwards lured the king into an unknown and trackless forest by letting loose a terrible boar-shaped demon, who broke into the king's garden, but vanished when the king followed and attacked. When Hariścandra lost his way, Viśvāmitra appeared before him in the disguise of an old Brahman. The king requested him to show the way out and promised in return much wealth. Finding his opportunity, Viśvāmitra, on the pretext of marrying his son whom he created by his magic power, asked the king to rest and bathe, and be ready to give him his entire kingdom as a gift worthy of the occasion. Having given his word, the king agreed and returned to his capital Ayodhyā. Viśvāmitra followed him there, accepted the whole kingdom as a gift, and turned him out of it so that he might earn elsewhere the proper Dakṣiṇā without which no gift is complete. At the heartlessness of the sage, the king's loving subjects lamented upon his departure. With one month's time-limit, Hariścandra went to Vārāṇasī and at last paid up half the amount of the Dakṣiṇā by selling his wife Śaibyā¹ and his son Rohita to an old Brahman who wanted to buy them for waiting upon his delicate wife, but who was no other than Viśvāmitra himself in disguise. After a pathetic scene of farewell, they departed after being pushed and whipped by the Brahman.

1 She is generally mentioned by the epithets Bhāryā, Patnī, Rājñī etc.; but she is called Mādhavi in vii. 19. 51 and Śaibyā in vii. 26. 33. 53. The sale was made on her advice, as in *Mārkaṇḍeya*.

At the insistent demand, again, of the pitiless sage, Hariścandra resolved to make full payment of his debt by selling himself as a slave to Viśvāmitra himself, who in his turn sold the king to a Caṇḍāla, the cemetery keeper, Dharma having appeared before them in this disguise. The gods praised this brave act of Hariścandra and threw a shower of flowers on him from heaven. After a year Rohita, while playing near an ant-hill, was bitten to death by a snake sent by Viśvāmitra. But Śaibyā was not allowed by her cruel master to see her son until she had finished all her domestic work. When at midnight she went to her son's dead body, people took her to be a night-walking fiend that used to kill children (*bāla-ghātinī*) and handed her over to the Caṇḍāla. The Caṇḍāla ordered his slave Hariścandra to kill her. When, with great reluctance, Hariścandra got ready to carry out his master's wish, Śaibyā narrated the sad story of her son's death, and sought his permission to bring the dead body there for cremation. When the dead body was brought to the funeral ground, Hariścandra and Śaibyā recognised each other and decided to burn themselves along with their son. They prepared a funeral pyre and meditated on Devī Śatākṣī (i.e. Śākambharī) before entering it. At this moment the gods, led by Dharma and followed by Viśvāmitra, appeared with a shower of flowers from heaven and revived Rohita. Indra requested Hariścandra to come to heaven, but he refused to go without his faithful people. Thereupon he was allowed to ascend to heaven in perfect bliss with his queen and his people.

It will be seen from this brief résumé that the account of the *Devī-bhāgavata* could not have been the direct source of Kṣemīśvara; and the date of the *Upa-purāṇa* itself would preclude such a presumption. The discrepancies of this *Purāṇa* story occur in some important details which are apparently not known to Kṣemīśvara. Some of these are: (i) The very motive underlying Viśvāmitra's cruel treatment of Hariścandra, which springs from his ancient feud with Vasiṣṭha. (ii) The meeting of the king and the sage is not accidental but

deliberate, the weeping woman in the forest, apparently created by the sage's magic power, replacing the Vidyās. (iii) Throughout Viśvāmitra himself directs the course of action by various means; namely, sending of the boar-shaped demon; offer in the disguise of a benevolent Brahman to get the king out of the forest; the gift sought on the pretext of an imaginary son's marriage; himself purchasing Śaibyā and Rohita again in the disguise of an old Brahman, and his ill-treatment of them; accepting the king's offer to become his slave and making him over to the Caṇḍāla (Dharma); sending of the deadly snake for slaying Rohita; refusal of permission to Śaibyā to go to her dead son; his presence at the final dénouement, etc. (iv) The episode of Śaibyā being taken as a night-walking fiend and the Caṇḍāla's order to his slave Hariścandra to kill her. (v) The way in which the fallen king and queen finally meet and decide to immolate themselves; their meditation on Devī Śatākṣī, whose glorification is the general theme of the Upa-purāṇa itself. (vi) Appearance of Indra and the gods, along with Dharma and the pacified Viśvāmitra, at the end. These, among other, details of the Purāṇa legend are indeed not trivial, but they change the entire aspect of the story, which is obviously not known to Kṣeṃiśvara in this particular form.

The account given in the *Mārkaṇḍeya Purāṇa*,¹ which is a much older version of about the 3rd-4th century A.D.,² is more in agreement with the legend as it is known to Kṣeṃiśvara, although the

1 Ed. K. M. Banerjea, Bibl. Ind., Calcutta 1862, Adhy. vii-viii, (Eng. trs. by F. E. Pargiter as below; free Eng. trs. in verse of these chapters only by B. Hale Wortham in *JRAS*, 1881, pp. 355-79).

2 The *Mārkaṇḍeya*, which is one of the oldest and most important of the extant Purāṇas, probably belongs to the 3rd-4th century A.D. (See Pargiter, introd. to his Eng. trs., Bibl. Ind. Calcutta 1904, pp. xiv-xx; R. C. Hazra, *Purāṇic Records*, Dacca 1940, pp. 8-13). That it is known to the *Devi-bhā*, is clear enough from the latter's account of Caṇḍi's fight with the demons (v. 21-35), which is based upon Mārkaṇḍeya's better known narrative; and also from an unmistakable reference to it as the *Saptaśati Stotra* (ix. 50, 86). If the

dramatist makes certain alterations apparently to suit his dramatic purpose. The Purāṇa narrative¹ in outline is as follows :

Once upon a time, chasing a deer in the forest, king Hariścandra heard the cries of some women in distress. He did not know that the sage Viśvāmitra in his hermitage was attempting to master the sciences (Vidyās) of Śiva, which had never been perfected before. The terrible Vighna-rāj, opponent of every undertaking, took the opportunity of frustrating it by entering into the king who, thus possessed, approached Viśvāmitra and angrily reprimanded him. The sage became enraged, and the sciences disappeared in a moment. Now recognising him, the king fell prostrate in reverence, and excused himself by saying that he was merely discharging the duties of a king who must, according to the Dharma-śāstras, offer gifts to worthy Brahmans, afford protection to those who are in fear and wage war with enemies. On hearing this Viśvāmitra demanded, as his unpaid fees for the Rājasūya sacrifice, gift of the entire kingdom excepting the king's wife, son and body. The king gladly agreed. Taking possession, the sage turned him out of the kingdom with his wife and son, clothed only with the bark of trees. The sage, however, was not satisfied and demanded further fees. With one month's time-limit for payment the king departed,

many important divergences are taken into account, it would seem that the *Devi-bh.* probably derived many details of the Kauśika-Hariścandra story from some other unknown source; but, at the same time, where the theme is common, the *Devi-bh.* directly appropriates many passages from the *Mārkaṇḍeya*: e.g. *Devi-bh.* vii. 20. 16-17=*Mārk.* vii. 4-5; 20. 18-20=6-8; 20. 24-25=12-13; 20. 27=15; 20. 28-32=16-20; 21. 6-8=40-42; 22. 4cd=50ab; 22. 5. 7=52. 51; 22. 8-9=53-54; 22. 11cd-12ab=55; 23. 3-5=80-82 etc.

1 In the Purāṇa legend Viśvāmitra appears to be completely estranged from Hariścandra, to whom he is friendly in the Vedic story of Sunahśepa and Rājasūya sacrifice. In the Purāṇa, Viśvāmitra is represented as not having received his fee for the Rājasūya sacrifice and not having, therefore, forgotten the slight. This is given as the motive of his implacable treatment of Hariścandra, and his severity is the dominant feature of the story. Kṣemīśvara omits this demand of unpaid fee, and replaces it by a different motive.

while the queen, unused to walking afoot, followed with her son. As his loving subjects mourned over his humiliation and departure, the king was filled with compassion; but the angry sage in impatience belaboured the queen with a wooden staff as the king was drawing her along. The five Viśve-devas, full of pity, censured the sage for his brutality. In anger Viśvāmitra curses them to be born as men, but exempts them from marriage; they were born as the five sons of Draupadī and died young.

The king, followed by his queen Saibyā and young son Rohita, reached the divine city of Vārāṇasī, the choice (*parigraha*) of Śiva as a place not to be enjoyed by men. As one month's time-limit had expired, Viśvāmitra came and made his demand again, but at last permitted the king to defer payment till sunset. On the advice of Saibyā and in desperation, the indigent and harassed Hariścandra sold his wife to an aged Brahman who wanted her as a help for his young wife. As the Brahman dragged the queen by the hair, her little boy wept. At her request the Brahman bought him also. Hariścandra delivered the money he received to Viśvāmitra who, however, considered it to be insufficient. On the king's supplication, the sage allowed him grace till the close of the day. In his last straits Hariścandra reluctantly sold himself as a slave to a vile Caṇḍāla¹ who, however, was no other than the god Dharma, and gave Viśvāmitra all the price. Hariścandra, as the Caṇḍāla's servant at a burning ground, became a gatherer of garments of dead bodies. Filthy, matted-haired, black in appearance and armed with a club, he passed a year in the most abject state. He saw a vision of his future transmigrations with a promise of ultimate happiness. His son was now bitten by a snake, and the bewailing Saibyā, now a slave woman, brought the corpse to the burning ground. The king hastened to gather

¹ The name of the Caṇḍāla is given as Pravira in both *Devī-bb.* and *Mārk.-p.*

the blanket of the dead. Both he and his wife were so changed in appearance that they did not know each other ; but from her lament he at once recognised his beloved wife and his dead son. They wailed in deep suffering, and resolved to immolate themselves on their son's funeral pile ; but the gods, led by Dharma, interposed. Dharma declared that Viśvāmitra was now pleased to proffer his friendship. Indra revived the king's son by a shower of nectar and called Hariścandra to heaven with his wife. But as the king pointed out that unpermitted by his master he could not do so, Dharma explained that he had himself personated the Caṇḍāla. But Hariścandra still refused to go without his faithful subjects. Indra agreed and brought ten million heavenly chariots to take his people. Viśvāmitra himself, along with the gods, enthroned Rohitāśva in the city of Ayodhyā. In perfect bliss Hariścandra with his queen and his people ascended to heaven ; and all ends happily.

Kṣemīśvara, of course, introduces certain variations, to suit his dramatic purpose ; but in the main outline he follows the narrative of the *Mārkaṇḍeya Purāṇa* more than that of the *Devī-bhāgavata*. Even passages from the *Mārkaṇḍeya* seem to be substantially paraphrased ; and the verbal resemblance is sometimes striking. A few examples will suffice :

Mārk. P. vii. 18

*dātavyaṃ rakṣitavyaṃ ca dharmajñena mahīkṣitā/
cāpam udyamya yoddhavyaṃ dharma-śāstrānusārataḥ||*

Caṇḍa-k. ii. 26

*dātavyaṃ rakṣitavyaṃ ca yoddhavyaṃ kṣatriyair api/
gītāḥ purāṇair munibhir eṣa dharmāḥ sanātanaḥ||.*

Mārk. P. vii. 20

*dātavyaṃ vipra-mukhyebhyo ye cānye kṛśa-urttayaḥ/
rakṣyā bhītāḥ sadā yuddham kartaavyaṃ paripantibhiḥ||*

Caṇḍa-k. ii. 27

*guṇavadbhyo dvijātibhyo deyaṃ rakṣyā bhayārditāḥ/
arātibhiḥ ca yoddhavyaṃ iti me niścita matih||.*

Mārķ. P. viii. 4

*sa gatvā vasudhā-pālo divyām vārāṇasīm purīm/
naiṣā manuṣya-bhogyeti śūlapāṇeḥ parigrahaḥ||*

Caṇḍa-k. ii. 30

*bhagavataḥ śivasya parigraha-paramam kṣetram/
vārāṇasīti vasudhā-tala-bhoga-bhinnaṃ etc.*

[*Devī-bh. vii. 20. 16*

*praviśya vasudhā-pālo divyām vārāṇasīm purīm/
naiṣā manuṣya-bhukteti śūlapāṇeḥ parigrahaḥ||*

closely paraphrasing *Mārķ. P.*]

Mārķ. P. vii, 222

*tiryaktve nāsti tad duḥkham nāsipatra-vane tathā/
vaitaranyām kutas tādṛg yādṛśam putra-viplave||*

Caṇḍa-k. v. 14

*andhamtamah-krakaca-bhairava-pūya-vīci¹
caṇḍāsipatravana-raurava-śālmaliṣu/
naiteṣu santi narakeṣu api yātanās tā
duḥkhena yās tanaya-viplavajena tulyāḥ||*

[Paraphrased in *Devī-bh. vii. 26. 65*

*trailokye nāsti tad duḥkham nāsipatra-vane' tha vā/
vaitaranyām kutas tāvad yādṛśam putra-viplave||].*

But there are also discrepancies and omissions which may or may not have been intentional. Some of these are: (i) There is no trace in the *Mārķaṇḍeya* of the motif of the boar-hunt; but since Kṣemīśvara employs it independently of Viśvāmitra's deliberate trick, he could not have taken it from the *Devī-bhāgavata*, but probably from some source now unknown to us. (ii) Viśvāmitra's demand of the fee due to him for the Rājasūya sacrifice is omitted in the drama. (iii) The Vighna-rāj enters the king and leads him to Viśvāmitra's hermitage, but not in the form of a phantom boar as in the drama. (iv) Kṣemīśvara omits, perhaps as unworthy, the incident of the belabouring of the queen by the sage; and the censure of the Viśve-devas,

1 v. l. vaitaraṇiṣu (or *ṣva) vici-.

which occurs at this point in the Purāṇa, is transposed later to the scene of the slave market at Vārāṇasī in the drama. (v) Hariścandra himself, on the advice of Saibyā, offers her for sale in the Purāṇa, but in the drama this is done by Saibyā herself. (vi) Hariścandra's vision of future transmigration is omitted in the drama, probably as dramatically unsuitable. (vii) The most important invention of Kṣemīśvara is the episode of the second test of Hariścandra by the Kāpālīka, who is Dharma himself in another disguise. (viii) The resolution of both the king and the queen to immolate themselves together is modified by Kṣemīśvara. (ix) In the drama Indra and the gods do not appear, nor is Viśvāmitra present at the end; Dharma alone comes, revives Rohita, crowns him king, and after explanations takes Hariścandra and Saibyā to heaven.

These modifications or omissions are indeed not very serious, and could have been made by Kṣemīśvara himself to suit his dramatic purpose. Whether they are well judged or not is a different matter, but such transforming of a legend or epic narrative into a drama by introducing even more daring modifications is not unknown in the history of the Sanskrit drama. The dramatist's fidelity to his sources is not a *sine qua non*, and need not affect his freedom in borrowing. At the same time, since Kṣemīśvara does not depart much nor seriously from the *Mārkaṇḍeya* narrative, the presumption is not unlikely that the alterations or omissions, such as they are, are shaped by the dramatist's own inventions. If that were not so, we have to explain the discrepancies by presuming that Kṣemīśvara is drawing in addition upon some other legendary source which is now lost to us.

References to Other Legends

That Kṣemīśvara, like most Sanskrit poets, was well versed in ancient legendary lore is clear from certain allusions in the drama which go back to the Epic and the Purāṇic sources. Some of them may be conveniently discussed in this connexion. Although Vasiṣṭha does not appear, there are references to Viśvāmitra's bitter hostility to him. Traces of this ancient feud between Vasiṣṭha and Viśvāmitra, originating probably from their rivalry over the priesthood of king Sudās,

are found in the Vedic literature.¹ The tradition is continued in the Epics; but the motive is different and springs chiefly from the stealing of Vasiṣṭha's cow Nandinī or Śabalā and the slaying of Śakti and the rest of Vasiṣṭha's hundred sons through the contrivance of Viśvāmitra.² The Purāṇas further develop with great relish the story of this quarrel between the two mighty sages. Kṣemiśvara's only reference to it occurs in II. 24, where Viśvāmitra himself boasts, not only of having destroyed Vasiṣṭha's sons, but also of having attained Brahmanhood and of having elevated to heaven Triśaṅku, who had become a Caṇḍāla by the curse of Vasiṣṭha's sons. In the next verse (II. 25) Hariścandra refers to the sage's eating of dog's flesh during a great famine and to the terrible fight of Vasiṣṭha and Viśvāmitra in the form of gigantic birds. These points require some elucidation.

Like Vasiṣṭha, to whom the seventh Maṇḍala of the *Ṛgveda* is attributed, Viśvāmitra is already a great sage, to whom also the third Maṇḍala is assigned. Viśvāmitra calls himself the son of Kuśika and is designated by the family name of Kauśika. In later Vedic literature he is a mythical sage who acts as Hotṛ priest in the Śunaḥśepa sacrifice of king Hariścandra. There is, however, hardly any trace of Viśvāmitra's kingship or Kṣatriya origin in the *Ṛgveda*. But the *Āitareya Brāhmaṇa* refers to his lordship of the Jahnuṣ, although in a similar passage in the *Sāṅkhyāyana Śrauta-Sūtra* this reference is omitted. The *Pañcaviṃśa Brāhmaṇa*, however, mentions Viśvāmitra as a king. Thus, the tradition of kingship seems to have been of

1 The whole question is discussed, with relevant references, in Macdonell and Keith, *Vedic Index*, vol. ii, London 1912, pp. 274-76. Pargiter, however, thinks (*JRAS*, 1913, p. 901 fn; 1917, p. 43 fn) that all this refers to a different Vasiṣṭha and Viśvāmitra of the same families.

2 The account is given differently in the *Mahābhārata*, BORI ed. 1. 164-66 (= Bomb. ed. 1. 174-76) and in the *Rāmāyaṇa*, Bomb. ed., 1. 52-56. For other references see E. W. Hopkins, *Epic Mythology*, Strassburg 1915, pp. 182-83 and Sorensen's *Index to the Names in the Mahābhārata*, London 1904 (under Vasiṣṭha and Viśvāmitra). In the *Mbh* the name of the cow is Nandinī; in the *Rām.* it is Śabalā. The *Mārkaṇḍeya Purāṇa* also states (ix. 5) that Viśvāmitra destroyed Vasiṣṭha's hundred sons. For other Purāṇa references (Vāyu, Brahmanāṇḍa, Brahma, Harivaṃśa, Śiva and Liṅga). see Pargiter in *JRAS*, 1913, p. 886f, at p. 889.

slow growth. In both the Epics, as well as in the Purāṇas, he is represented as the son of Kuśika's son Gādhi and a Kṣatriya king who had become a Brahman by severe penance. One of his motives for the attainment of Brahmanhood appears to have been his bitter rivalry with Vasiṣṭha.

The story of Viśvāmitra's elevation of Triśaṅku is narrated in some detail in the *Rāmāyaṇa* (i. 57-60),¹ which gives a fairly full account of some of Viśvāmitra's exploits. The Ikṣvāku king Triśaṅku of Ayodhyā, father of Hariścandra, approached his family priest Vasiṣṭha and then his sons with a request to elevate him in bodily form into heaven. Vasiṣṭha refused, and his sons cursed the king to become a Caṇḍāla. Viśvāmitra, to whom he next went, accepted priesthood from him, even though he was now a Caṇḍāla, and proceeded to perform on his behalf a great sacrifice. None of the invited gods nor Vasiṣṭha came to the ceremony. The enraged Viśvāmitra thereupon elevated Triśaṅku bodily towards heaven by the mighty power of penance; but the gods threw the king down, because he was cursed by his preceptor and as such had no place in heaven. Viśvāmitra then proceeded to create a new heaven and new gods for Triśaṅku; but at last pacified he agreed to place the king as a bright star in a constellation newly created by the sage for him.

The story of Viśvāmitra's eating of dog's flesh is narrated in the *Mahābhārata* (Bomb. ed. xii. 141). Once during a great famine caused by drought, the hungry sage stealthily entered the hut of a Caṇḍāla, stole a joint of dog's flesh and began to eat it in spite of the Caṇḍāla's protest. On seeing this Indra sent torrents of rain and put an end to the drought and famine. The story of the terrible fight of the two enraged sages in the forms of a gigantic heron and a śarali appears to have been known to Kṣemīśvara from the narrative of the *Mārkaṇḍeya Purāṇa* (Adhy. ix); but the allusion in the *Caṇḍa-kauśika* is anachronistic, because the incident occurred *after* Hariścandra had gone to heaven and could not have been, as it is, antici-

¹ Pargiter (*JRAS*, 1917, p. 901) does not believe the *Rāmāyaṇa* account to be reliable. He gives an interpretation of the Purāṇa version of the legend, which he considers to be more 'historical'.

pated and mentioned by him. Vasiṣṭha, enraged with Viśvāmitra for his brutality to Hariścandra, cursed him to become a Baka (heron), and Viśvāmitra in return cursed Vasiṣṭha to become an Āḍi (a kind of aquatic bird). Both the sages as gigantic birds had a terrible fight, and were at length pacified by Brahmā.

There is a reference also in the *Caṇḍa-kaṇḍikā* III.7 to the *Skanda-purāṇa* legend (Kāśī-khaṇḍa, Adhy. 31) of the beheading of Hiranya-garbha Prajāpati by Kālabhairava. Once Prajāpati boasted that he was the greatest of all gods, but Kratu (personified Sacrifice), on whom his godhood depended, disputed the claim. They went for judgment to the four Vedas who, however, decided that Śiva was the highest god. Thus angered Prajāpati began to revile Śiva, who appeared on the scene to chastise him. From Śiva's anger sprang Kālabhairava, whom Śiva directed to cut off Prajāpati's head and go to Vārāṇasī which was Śiva's own city. As Kālabhairava with his sharp fingernails tore off Prajāpati's head, a maiden called Brahma-hatyā (Brahmanicide) arose. Possessed by her Kālabhairava went about begging with Prajāpati's severed head as a bowl in hand, until he reached the holy city of Vārāṇasī, where Brahma-hatyā left him and the head fell from his hand.

*Treatment of the Hariścandra legend in Other
Sanskrit Plays.*

Although the Kāṇḍikā-Hariścandra story is of Purāṇic origin, we have seen that it finds a place only in one major and another minor Purāṇa. In spite of its high moral appeal, it could not have been a wide-spread popular legend, nor did it supply much inspiration to the authors of Sanskrit plays and poems, who were ever ready to draw upon the ancient fund of popular myths and legends. No doubt, the legend lacks the romantic or erotic element, which is so dear to Sanskrit authors, and which is found, for instance, in the gay story of Udayana or the pathetic tale of Naiṣadha, but it could have been utilised for plays or poems of a serious purpose and appeal. As it is, Kṣeṃiśvara's *Caṇḍa-kaṇḍikā* appears to be the only drama which deals fully and adequately with the legend. There are indeed two other dramatic works which accept the theme, but the one gives a

strangely modified Jaina version of the story and the other employs its bare outline for the purpose of a lightly conceived dance-drama.

The Satya-hariścandra

The earlier of these two dramatic works is the *Satya-hariścandra*,¹ a regular drama in six Acts, composed by Rāmacandra,² whose date can be fixed at the first half of the 12th century by his proclaiming himself as a pupil of the famous Jaina Ācārya Hemacandra. The nucleus of the original story, which consists of Hariścandra's determination to fulfil a rash promise made to an ascetic in expiation of an accidental offence and his subsequent trial and suffering by being reduced to the utmost depth of human misery, is accepted as the background; while its moral purpose, namely, glorification of the virtue of truth by a severe test of the king's character, supplies the motive-force of the plot. But keeping within this outline, the Jaina author does not hesitate to make strange alterations in the old Purāṇa legend. As a matter of fact, he invents a new story in which neither Viśvāmitra nor Dharma figure at all, in which the queen is not Śaibyā but Sūtārā, and in which entirely new characters, twenty-four in number, and new incidents are introduced for giving effect to its bizarre and rather complicated plot. Rāmacandra's story is

1 Ed. B. R. Arte and S. V. Purāṇik, 2nd. Ed., NSP, Bombay 1909. Translated into Italian by Mario Vallauri, Florence 1913 (reviewed by Keith in *IRAS*, 1914, pp. 1104-5).

2 On Rāmacandra, the one-eyed pupil of Hemacandra, see Bühler, *Ueber das Leben des Jaina Monches Hemacandra*, Wien 1889, p. 44; intro. editions of Rāmacandra's *Nalavilāsa* and *Nāṭya-darpaṇa* (Gaekwad Orient. Series, Baroda 1926, 1929). An indefatigable polymath, he describes himself as the author of a hundred works (*prabandha-śata-karṭṛ*). No less than eleven of his plays are cited in his dramaturgic work *Nāṭya-darpaṇa*. His other published dramas are: the *Nirbbhaya-bhīma*, a one-Act Vyāyoga on the story of the slaying of the Baka-demon, ed. Haragovinda Das in Yaśovijaya Grantha-mālā No. 19, Benares 1911; *Kaumudī-mitrānanda* in seven Acts, ed. Muni Puṇyavijaya, in Jaina Ātmanānanda Granthamālā, Bhavnagar 1917. The drama *Nala-vilāsa* mentioned above is also in seven Acts. For an account of these works see Keith, *Sanskrit Drama*, Oxford 1924, pp. 266, 258-59; S. N. Dasgupta and S. K. De, *History of Sanskrit Literature*, pp. 465, 475-76.

briefly as follows. During a hunt king Hariścandra unwittingly kills a pregnant deer belonging to a hermitage. The hermit (simply called Kulapati), at the instigation of his daughter, demands expiation of the sin by a gift of Hariścandra's entire kingdom. The king agrees, and rashly promises in addition to pay one lac of gold to the daughter. But since he had already made a gift of his kingdom with all its appurtenance, he could not find the additional amount of money. During the altercation with the hermit one of his hot-headed ministers, Vasubhūti, is cursed by the hermit to become a parrot. Hariścandra goes to Vārāṇasī with his wife Sūtārā and son Rohitāśva, and earns the amount by selling his wife and son to a cruel Brahmin called Vajrahṛdaya and himself to a Niṣāda named Kāladaṇḍa. Cases of untimely death occur in the city. A magician, called in by king Candrasekhara of Vārāṇasī brings down by means of his charms a female demon who, in his opinion, is at the root of the mischief. At this moment a man enters the king's court with a parrot in hand. The parrot is no other than the transformed Vasubhūti, who at once recognises the female demon to be Hariścandra's wife Sūtārā and loudly declares it to be so. But king Candrasekhara, disbelieving the parrot, orders the Niṣāda's servant Hariścandra, who is now employed at the cremation ground, to kill her. The parrot again declares that the Niṣāda's servant is king Hariścandra himself reduced to this plight, and proves the truth of his statements by means of a fire-ordeal arranged then and there. At last Sūtārā is released and turned out. Then follows a fantastic scene at the funeral ground at Vārāṇasī, in which Hariścandra substitutes himself as a victim for Candrasekhara's young son Mahāsena, and assists a Vidyādhari in performing a magic rite by cutting off and offering, piece by piece, flesh from his own body¹. The rite is strangely interrupted at the last moment when Hariścandra is about to cut off his own head as an offering. After a while Sūtārā's son Rohitāśva is bitten by a snake and brought to the cremation ground. Hariścandra recognises his wife and son; but compelled by his duty as a Caṇḍāla, he proceeds to collect the covering garment from the

1 This is apparently a variation of the old Sibi legend!

dead body. Showers of flowers fall from heaven in appreciation of the king's noble character; and two followers of Indra, named Candracūḍa and Kundaprabha, appear. They explain that once Indra, who had gone to worship Nābhinandana Jina, was pleased with Hariścandra's offer of his own head as a test of his fortitude. Indra, therefore, praised the king at an assembly in heaven. Impatient of this praise, Candracūḍa and Kundaprabha devised by their magic power all the episodes of the hermit, the magician, the bizarre rite of the Vidyādhari and such other incidents, all of which were not real, but merely created for putting Hariścandra's virtue to a severe test.

It will be seen that the industrious Jaina author weaves out strange details, and works variations of an old Hindu legend deliberately with the didactic purpose of religious propaganda. This is in conformity with the well known practice of some pious Jaina authors. Rāmacandra even makes (Act II) Hariścandra a worshipper of Nābhinandana Jina! The work is interesting from this point of view; but its literary pretensions are not worth much.¹ It is a laboured composition of a learned pedant who was well versed in dramaturgic rules, himself having been author of a treatise on dramaturgy; but the work is hardly dramatic. Keith² is undoubtedly right in remarking that the play is "devoid of originality of conception or any marked beauty of diction."

The Hariścandra-nṛtya

The other semi-dramatic work is entitled *Hariścandra-nṛtya*.³ It is an anonymous Nepali production⁴ of the popular Yātrā type, a Tanzspiel as its editor describes it, the whole action being carried on disjointedly by means of songs interspersed with prose dialogues or monologues, as well as with Sanskrit verses. The Purāṇa legend of Hariścandra is followed only in its general outline, rather naively, and

1 Whether Rāmacandra knew Kṣeṃśvara's work is not clear.

2 JRAS, 1914, p. 1106.

3 Ed. August Conrady (Diss. Universität Leipzig), Leipzig 1891, pp. 1-45 (with a short introd. on linguistic peculiarities).

4 The MS, from which the work is edited, bears the Nepali era 771 (= 1651 A. D.) as its date of copying by one Rāmabhadraśarma.

without much embellishment; but the queen's name here is Madanāvati and the prince is called Rohidāsa. The work has hardly any literary value, but is chiefly interesting as a linguistic document, giving specimens of what is regarded as old Nepali, which, however, appears strangely similar to Bengali, and is presumably a form of old Maithili.

Oppert in his *Lists*¹ mentions a Nāṭaka entitled *Hariscandra-yaśaś-candrikā*, but he gives us no further information about it, and the work is not otherwise known.

¹ G. Oppert, *Lists of Sanskrit Manuscripts in Private Libraries of Southern India*, vol. i, Madras 1880, No. 6704, p. 505.—A Kāvya called *Hariscandra-carita*, without the name of the author, is noticed in Rajendra Lal Mitra's *Notices of Sanskrit Manuscripts*, vol. v, Calcutta 1880, p. 215-16. The Maithili Paper MS described consists of 40 folios, but it breaks off at the end of the 5th canto without completing the work. It describes in these extant cantos king Hariscandra's greatness, his marriage with Śaśilekhā, birth of a son, meeting with Viśvāmitra, Nārada's visit and advice to him to perform a sacrifice.

LITERARY ESTIMATE

Whatever may have been the actual date of the *Caṇḍa-kaṇḍikā*, there cannot be much doubt that it was composed in the age of lesser achievement which began after the first flush of creative energy had subsided with Bhaṭṭa-Nārāyaṇa and Bhavabhūti.¹ It is not surprising, therefore, that the recognised historians of Sanskrit literature should dismiss it summarily as a decadent play with just a few words of faint praise. M. Winternitz², for instance, thinks that the daring scene of the burning ground, with its horror of Kātyāyana's bloody cult, is reminiscent of a similar scene in *Mālatī-mādhava* (Act V); but Kṣeṃiśvara's poor power of pathos and heavy kāvya-style, with its love of long compounds (!), do not enable him to attain the excellence of Bhavabhūti. Sten Konow³ gives a summary of the theme, but does not offer any critical remarks on the play. Schuyler⁴ briefly expresses his opinion that though less known the drama is "admirable". A. B. Keith⁵, however, is vehement in his condemnation of what is called "a stupid story" and thinks that "the plot is as poor as the execution of the piece". S.K. De⁶ is moderate in his appraisal, but he is hardly more enthusiastic when he says: "There is some interest in the idea of trial of character by suffering, but the piling of disasters as an atonement of what appears to be an innocent offence prolongs the agony, and the divine intervention at the end is, as usual, too flat. The story itself, despite its pathos, lacks dramatic quality, and improves very little by the poor execution and mediocre poetry of Kṣeṃiśvara." It will be thus seen that the general opinion of the critics is, on the whole, not favourable; but since the work is not without its impor-

1 See S. K. De, History of Kāvya Literature in S. N. Dasgupta and S. K. De's *History of Classical Sanskrit Literature*, vol. i, Calcutta University 1947. pp. 441f.

2 *Geschichte d. ind. Lit.*, iii, Leipzig 1920, pp. 249-50.

3 *Op. cit.*, p. 87.

4 *Bibliography of the Sanskrit Drama*, New York 1906, p. 12.

5 *Op. cit.*, p. 240.

6 *Op. cit.* p. 470.

tance as an outstanding specimen of later Sanskrit drama and therefore could not be ignored by its learned historians, its literary worth cannot be sweepingly summed up in any such brief or disparaging dictum. The defects of the work are patent, but there is also some real merit which has to be taken into account. Without a detailed consideration of both these, therefore, it would not be possible to appreciate its value and understand its position in the history of Sanskrit drama.

THE PLOT

Although Sanskrit dramaturgy lays down certain well-defined rules regarding plot-construction, to which most later dramatists conform, the question of the plot of a drama is much wider than that of mere carrying out of cut-and-dried formulas and devices. It would not be profitable, therefore, to consider the application of such more or less mechanical contrivances as can seldom fetter a really creative genius. But, apart from these, there are also some essential characteristics of Sanskrit drama which must be taken into account because of their bearing on the question of plot and characterisation. Of these characteristics, one of the most fundamental is that in the opinion of Sanskrit theorists the chief object of a drama is not so much the direct mirroring of life by the portrayal of action and character as the delineation of a particular sentiment (*Rasa*), to which end everything else should be subordinated. Although the drama is described in theory as an imitation or representation of situations (*Avasthānukṛti*), in actual practice the plot as well as characterisation, becomes a secondary element; its complications are avoided so that they may not divert the mind of the audience from the appreciation of the sentiment to other interests. A well known theme towards which the mind of the audience would of itself be inclined was normally preferred; the poet's skill is concerned chiefly with the development of its emotional possibilities. It is no wonder, therefore, that the Sanskrit dramatists, with just a few honourable exceptions¹, show little fertility in the construction of plot, invention of incident, contrivance of situation or the

¹ The exceptions, of course, include *Sūdraka's Mṛcchakatika*, *Viśākhadatta's Mudrā-rāhṣasa* and *Bhavabhūti's* three plays.

creation of striking dramatic effect through these means. In addition to this peculiarity, there is also the long established tradition of a highly cultured literary drama, as well as the widespread influence and continual temptation of narrative and lyric matter, detrimental to action and characterisation. In considering the plot of a Sanskrit play, especially of a later period, these limitations should be borne in mind.

In the choice of theme, however, there was no limitation; and the gradual unfolding of the theme by a chain of incidents, which forms the plot of a play, was left to the discretion of the dramatist, who could accept, omit, or modify details of his sources, or even invent them to suit his dramatic purpose. The unlimited diversity of life was certainly open to the authors, but the traditional themes generally consisted of fictitious amourettes of court-life or the romantic legends so largely supplied by folktale, as well as by the Epics and the Purāṇas. Such themes naturally encouraged the traditional poetic predilection of Sanskrit drama and its more or less conscious inclination towards extravagances in sentiment and elegancies in expression, which was hardly conducive to terse and vivid dramatic presentation. But even where middle-class life forms the theme we find an excessive poetic or sentimental atmosphere. In course of time such common life was left to inferior talents; the heroic and the erotic drama alone survived with the thinnest surplus of other kinds.

In selecting an epic or narrative theme the task of a dramatist is not without its peculiar difficulties. What he receives from his source is usually a large number of actions and incidents which extend over a considerable period of time, and which have no intrinsic unity except in so far as they concern one or more persons. He can divide the narrative into well-arranged episodes, but that would be a panoramic procession, and not a real drama. There must be an attempt to make the incidents appear inevitable and growing out of the main dramatic purpose. A mere dramatic form of dialogue and division of scenes will not do; there must be a dramatic unity given to the series of incidents; a definite sequence must be established, but the sequence must be evolved by the motive force of a central dramatic conflict. In other words, there should not only be unity of plot,

but the plot should move irresistibly to a definite end. In attaining this object it will be necessary for the dramatists to add, omit, alter or invent a great deal, unless the theme itself is ready-made as dramatic. The main problem before him, therefore, is not the creation but the adequate motivation of an already accepted story.

In applying this test to Kṣemīśvara who deals with a narrative theme, we find that he is not unaware of his task as a dramatist. So far as we can fix upon the *Mārkaṇḍeya-Purāṇa* as his chief source, we find that he does not take great liberties with the original narrative; but accepting its general outline he does not hesitate to make such changes as would systematise the devious range of a mere narrative into a unified drama. His changes are not so extensive as those of Bhavabhūti or Bhaṭṭa Nārāyaṇa, but they are equally deliberate. They shew that he is not satisfied with a mere reproduction in dramatic form what is given by the *Purāṇa* as a narrative. He wants to establish, as far as possible, a necessary sequence of the various experiences through which his hero passes. To this end he selects incidents, omits a few, adds some and, where necessary, modifies them. His main purpose is to represent graphically by a series of well-ordered incidents and episodes the trial of character by suffering; and this becomes the motive force of the plot and characterisation of his play.

We have already given above a résumé of the theme and plot of the *Caṇḍa-kaśīka*, as well as a summary of the *Mārkaṇḍeya-Purāṇa* narrative;¹ but references to some details will be necessary now to explain and justify what we have stated. The first Act introduces the king wearied after a lonely night-vigil and apprehensive of the misunderstanding and displeasure of the queen. Then follows an ardent love-scene of propitiation, interrupted for a while by the entrance of a hermit carrying holy water, sent by the king's spiritual preceptor, for averting portents which foreshadow impending calamities. This, of course, gives a hint of the tragic course of incidents which happen in the following Acts. The queen is now aware of her unjust resentment, and reconciliation becomes easy. The Act ends by the announcement of the appearance of a wild boar, and the

¹ For the summaries see above.

king's resolve to go out on a hunting expedition. In this connexion it may be urged in criticism that the erotic scene is entirely out of place at a time when disasters are being foreboded by terrible portents and elaborate religious rites and night-vigils are being undertaken for averting them. There is a similar scene, censured even by Sanskrit theorists as frivolous and ineffective, in the *Veṇī-sambhāra* between Duryodhana and his queen Bhānumati at a time when the menace of war was hovering on the horizon and a storm symbolical of the coming turmoil was breaking. A little reflection will, however, show that the parallelism is misleading, and Kṣemīśvara's presentation is neither frivolous nor out of place. This invented scene is made the occasion for the tender and deep affection of Hariścandra and Saibyā to show itself; and it heightens by contrast the suffering which immediately follows,—somewhat after the manner, in different set of circumstances, of the great Citra-darśana scene of the *Uttara-carita*. It lends pathos to Saibyā's later outburst in Act III: 'This your love is not yet in its last state' (*avacchimo de dāṇīm aam paṇao*) as a fitting reminder of her husband's love for her. Kṣemīśvara's king and queen are not the conventional frail hero and fragile heroine who indulge in irrelevant amorousness, but are meant to be grown-up man and woman of much sterner stuff. The description of love-making, therefore, is restrained enough, and not presented in the usually luxuriant style of Sanskrit poets.

The second Act begins with the incident of the boar-hunt, which is already heralded at the close of Act I; and its justification is that it leads the king to Viśvāmītra's hermitage. We learn that the boar is only an illusory form of Vighna-rāj, the terrible opponent of all undertaking, who is introduced as an allegorical figure. It is not clear, however, why Vighna-rāj here, and Pāpa-puruṣa later in Act III, should take so much gratuitous interest in the career of the king; for there is no suggestion that his trial and suffering were deliberately planned beforehand for a particular purpose. In the details of the hermitage episode, however, Kṣemīśvara does not keep strictly to his original source. In the *Mārkaṇḍeya-Purāṇa* there is no boar-hunt, either real or imaginary, but the king in the course of an ordinary hunt pursues a deer in the forest; and possessed by Vighna-rāj, who enters into him,

he is brought to the vicinity of the hermitage. In the much later *Devī-bhāgavata*, however, which could not have been Kṣemīśvara's source, there is no Vighna-rāj, but a boar-shaped demon is sent by Viśvāmitra himself to lure the king into the forest. The boar-motif perhaps occurred in some traditional form of the legend and is linked up here with Vighna-rāj; but obviously Kṣemīśvara could not dramatically represent the boar-shaped Vighna-rāj entering into and possessing the king, and the slight change was necessary.

The episode of the Vidyās and Viśvāmitra closely follows the *Mārkaṇḍeya-Purāṇa* narrative. The only exception is that in the *Purāṇa* the angry sage demands the gift of Hariścandra's kingdom as due to him on account of unpaid fees at a former Rājasūya sacrifice¹; this being unsuitable in the present context, is naturally omitted and replaced by the different motive of a Dakṣiṇā, which would make the king's willing gift of his kingdom complete. The *Purāṇa* describes at this point the lamentation of the subjects on the humiliation and departure of the royal family; this incident is omitted in the drama, only to be more effectively alluded to later in another context. The undignified belabouring of the queen by the sage is also rightly omitted in the drama. The censure of the Viśve-devas, which occurs here in the *Purāṇa*, is more dramatically removed in the play to the scene of the slave-market at Vārāṇasī. It will be seen, therefore, that most of Kṣemīśvara's departures from his source are necessitated by his dramatic purpose of attaining a unified plot.

The scene at Vārāṇasī, presented in the third Act, generally accepts the *Purāṇa* narrative, except in one or two details. The entrance of Pāpa-puruṣa, another allegorical figure, as well as that of Bhṛṅgiriṭi, a mythological being, is invented; but, as we have said above, they serve no useful dramatic purpose². The dramatist does not accept

¹ This would refer to the Śunaḥśepa sacrifice. But the sequence of incidents in the legend is uncertain. At the time of that sacrifice, according to the *Attareya Br.* Rohitāśva is already grown up; but here he is a child. As he ascends the throne here and Hariścandra goes to heaven, when did the sacrifice occur?

² It may be said that Bhṛṅgiriṭi is introduced to indicate that Śiva and Śivā are taking great interest in Hariścandra, but we are not told *why* they are taking so much interest.

the Purāṇa account that it is Śaibya's advice which leads Hariścandra to the desperate act of selling his wife and son; more dramatically she herself rushes into the scene and takes the initiative. Kṣemiśvara rejects with considerable judgment the humiliating incident of the dragging of the queen by the hair by her purchaser, who in the drama is depicted as a kind and good Brahman. It should be remarked in this connexion that the episode of the slave-market is really a finely conceived and executed scene; and it would not be an exaggeration to say that there is hardly any parallel to it in the whole range of Sanskrit literature. It is almost entirely in terse and straight prose. There is no over-elaboration, the words are few and action rapid, which make the vivid picture truly and impressively pathetic.

The fourth Act, which brings us to the loathsome burning ground at Vārāṇasī and gives a vivid picture of the suffering and humiliation of the king, logically follows. The action is projected on a weird background, with gruesome corpses lying about and mauled by nocturnal beasts, with ghost and goblins squeaking, with horrible fiends drinking human blood and devouring human flesh with relish, and with mystic Kāpālikas wandering about with their skulls and skeletons. The influence of Bhavabhūti's *Mālati-mādhava* (Act V) is suggested, but a comparison would show that the suggestion is hardly justifiable. It is possible that Kṣemiśvara knew Bhavabhūti's presentation of a similar scene; but his own theme suggested the situation, and his picture is not weakly imitative. The horror is uncouth, and there is much in the description of ghosts, fiends and goblins which is quaint and artificial; but making allowance for obvious conventionalities, we should admit that the dramatist tries his best to present a vivid and vigorous picture, and that the pathos is not unduly elaborate and tiresome. The metrical soliloquies of the king would appear lengthy, but they are employed not as mere emotional outbursts but chiefly for describing the horrors of the place. At the commencement of the next Act also we have a similar soliloquy in which the king bewails his lot; but it is perhaps not more lengthy than, for instance, the soliloquy of Rākṣasa on the failure of his high hopes, than some of the impassioned soliloquies of Hamlet. Very wisely Kṣemiśvara rejects the Purāṇa account of Hariścandra's vision

of future transmigration as dramatically unsuitable. There is some point, however, in the objection that since the king has been tried enough, a second trial of his magnanimity and truthfulness by the Kāpālīka, who is no other than the same Dharma himself, is hardly necessary. Nor is this device convincing as an occasion for making the Vidyās reappear. All this is Kṣemīśvara's own invention, but it fails to impress us as dramatically inevitable or effective. The situation is already poignant, and nothing is gained by piling disaster upon disaster. Omitting the episode the dramatist could have shortened the fourth Act and made it a preliminary part of the fifth Act which continues the same scene.

The meeting, in the next Act, of the utterly humiliated and sorrowing king and queen, with the dead child before them on the cremation ground, and their mutual recognition under the most harrowing circumstances, is a delicately conceived scene, worked out with considerable skill and moderation. Written almost entirely in simple and vivid prose, it has no unnecessary elaboration, no sentimental prolixity characteristic of Sanskrit poets, no string of effusive verses, no lack of form and measure in the lamentations, no declamation to work up the pathos. As in the market-scene so also here, Kṣemīśvara does not favour that enlarged form of pathos, that muddle of the lachrymose and the rhetorical which is affected by Bhavabhūti and Rājaśekhara. Very properly the Purāṇa account of the suicide-pact of the king and the queen to immolate themselves together is modified, not only because it would be contrary to the injunction of the Sāstras, but also because it would be undignified for the royal characters themselves and incompatible with their acceptance of the conditions of slavery. The king's stern sense of duty even in the most trying circumstances is finely brought out here, even as it is in the Kāpālīka-episode under a different situation.

The theme suggests a real tragedy but, as in the *Nāgānanda* so also here, we have a somewhat lame dénouement of divine intervention which brings immediate and complete reward of virtue. Neither in the logic of the situations, nor in the characters, there is any intrinsic indication of such a happy ending, although outwardly the very appearance of Righteousness as an allegorical figure perhaps

foreshadows it. It is also not, as it is in the *Mṛccakaṭika* and *Uttara-carita*, logically developed by a skilful handling of the course of incidents. The didactic Purāṇa narrative, of course, inculcates reward of virtue in the long run. It was also in conformity with the established tradition of the Sanskrit drama, and Kṣemiśvara's audience believed in it. In spite of his dramatic sense, therefore, the dramatist felt no uneasiness in accepting the position that the ultimate result should be concord, and not discord. For this purpose the intervention of unseen forces in human affairs or the idea of incalculable destiny shaping human ends, to which many explicit references are made, could be accepted without incredulity or discomfort; and the marvellous and the supernatural, with their magic and miracle, could be introduced freely. The attitude would think nothing of a curse or divine act as an artificial device for controlling the action of a play or bringing about a solution of its complications. But it must be admitted that the dramatist thereby ignores the motives of human action, the inherent complexity or inconsistency of human character, as well as the inexorable logic of human circumstances. The certainty of pre-destined happiness in the end makes the pathos appear unreal, because we already know that however obstacles may hinder the course of life, they will finally fade away. The grievous affliction never comes home, and the poignancy of a tragic climax is smoothly warded off.

This drawback Kṣemiśvara's play shares with most other Sanskrit plays, as it was in accordance with the established theory and practice. But barring this common deficiency, it will be clear from our detailed review that Kṣemiśvara's play as a play is impressive in other respects. The plot is not clumsily contrived; the situations are not incongruous; the scenes are well conceived and not haphazardly put together; the incidents are well arranged and grow inevitably out of one another; the prose dialogue is not neglected in favour of the poetical stanza; the Acts are not too long, and the action comparatively rapid. All this will be obvious if we compare, for instance, his short, easy and well-knit drama with the huge, stilted and dramatically formless *Bālarāmāyaṇa* of Rājasekhara, who is presumed to have been his contemporary. In sheer inventiveness Kṣemiśvara does not excel like his

predecessor Bhavabhūti, but what he invents is generally well judged. There can be hardly any doubt that, comparatively speaking, Kṣeṃiśvara gives us a unified play, and not a mere panoramic procession of disjointed narrative incidents¹.

Even admitting all this, there is one defect which takes away a great deal from the dramatic interest of his plot-construction. This is the absence of a real dramatic conflict as the central motive-force of the plot. The plot-analysis of Sanskrit theorists in elaborating five elements of the Action (Avasthās) and five junctures of the Plot (Saṃdhis) recognises obstacles to be overcome and, in a certain measure, the need of dramatic conflict. This is necessary not only to give a real unity to a string of incidents but also to lead to a well-developed climax. In the *Caṇḍa-kauśika* the series of incidents and episodes are, no doubt, well arranged to depict the main theme of trial of character by suffering; but in reality the attempt works out the effect of an implacable persecution of an upright king by an irascible sage for what appears to be unwitting offence. There is no real conflict, no clash of opposing wills, no serious motive for the persecution except a rash promise on the one hand and an equally absurd anger on the other. We are told almost at the end that Viśvāmitra did all this to test the king's character, but of this there is no indication anywhere else in the word or conduct of the sage, who drops out of the play at the end of Act III. After his disappearance, Dharma steps in and carries on the test, but here again no motive is assigned for his attitude. Although Śiva and Śivā are said to take interest in Hariścandra's misfortune, and to have themselves taken part in the guise of the benevolent Brahman-purchaser and his wife, there is no indication that the whole affair was deliberately planned by the high gods for a particular purpose. On the contrary, the Viśve-devas openly condemn what appears to be meaningless cruelty. The persecution of Hariścandra looks like gratuitous

1 That Kṣeṃiśvara was alive to the actual production and staging is clear not only by his reference to Kārttikeya whom he thanks for directing the production, but also by his inserting profuse stage-directions at every step. Sometimes there are no words but the action is represented only by the gestures mentioned.

playfulness of inscrutable fate or destiny, to which references are frequently made. At the same time, it cannot be said that there is any dramatic conflict in the real sense here of a man at odds with fate; for we have nothing but righteous submissiveness on the part of the helpless king and an equally unrighteous aggressiveness on the part of the relentless sage. This lack of a real dramatic motive or conflict renders meaningless the piling up of disasters as an atonement of an innocent offence, and unnecessarily prolongs the agony; and the divine intervention at the end is also for this reason, if not for any other reason, a dramatically flat dénouement.

This criticism can be illustrated and justified not only by theory, but also by the practice of some of the great Sanskrit dramatists. We take, for instance, the plot of Bhavabhūti's *Mahāvīra-carita* where an epic narrative is turned into a drama by a centrally conceived dramatic motive or conflict. The series of epic incidents are unified by positing from the beginning a feud between Rāma and Rāvaṇa by the latter's discomfiture as a suitor at Sītā's Svayamvara and her betrothal to Rāma. Rāvaṇa's injured pride, desire for revenge and misdirected passion become the prime motive of the entire action of the drama. It is carried on throughout the play by the diplomacy of Mālyavat, Rāvaṇa's minister, which leads to the crafty instigation of Mantharā who is no other than Śūrpaṇakhā in disguise; to the winning over of Parāśurāma and Bālī against Rāma and their consequent defeat and death; to the abduction of Sītā; and to the ultimate use of open force, on the failure of diplomacy; and the slaying of Rāvaṇa, rescue of Sītā and triumph of Rāma. This may not be Rāmāyaṇa, but it is a drama. The epic incidents are greatly altered; but the daring changes are justified by the dramatist's necessity of a consistent and properly motivated plot, which is unified and developed on the basis of a running conflict between strategy and straightforwardness.

CHARACTERISATION

It is laid down by Sanskrit theorists that the characters in a drama, especially its hero and heroine, must essentially be true to one or other of certain types, although there is nothing to show that within this limitation they did not permit expression of individuality. In general

practice this injunction led to the creation of more or less conventional characters like the king, queen, lover, and jester; but it did not always mean that the ideal characters were all devoid of real humanity. Nevertheless, the sentimental and romantic bias of Sanskrit dramatic tradition preferred typical characters to individual figures. The dramatist became more inclined to the ideal and emotional possibilities of the theme and correspondingly indifferent to realities of characterisation.

In the epoch in which Kṣemiśvara flourished this appears to have been the established convention. The didactic Purāṇa narrative, on which he drew, also presented ideal and typical characters. It was difficult for him to ignore these tendencies. We have, therefore, to see how far he achieves success even within this limitation.

There cannot be much doubt that Kṣemiśvara takes great pains to make Hariścandra an ideal of heroic suffering. As a Dhīrodātta Nāyaka he is high-minded and generous even to a fault. His magnanimity, truthfulness and supreme sense of duty, even in most difficult circumstances, are vividly depicted. Given the setting of the time and place, the representation, even if too high, is normal and human. Hariścandra is indeed made a paragon of virtue, but he is also a victim of his own virtue. As in the case of Rākṣasa of Viśākhadatta's play, but in different circumstances, the pathos of Hariścandra's suffering lies not so much in an unequal fight as in the softer traits of his character. At the same time he is not a pallid and feeble hero of the conventional type. His submissiveness is due not to any weakness of character but is born of a high regard for uprightness and a rigid sense of duty. He flinches before the fury of the sage because he wants to be righteous, and he is restrained enough not to say anything derogatory. His shrinking from the loathsome slavery to the Caṇḍāla is quite natural; but when he accepts it without much waste of words, his dutiful and complete acceptance is truly heroic. His suffering is made more pathetic by his deep and tender love for Śaibyā, as well as for Rohitāśva; but he is not love-sick like the youthful Mādhava or extravagantly emotional like the elderly Rāma of Bhavabhūti. There is considerable restraint in Hariścandra's love-making in Act I; and the later scenes at the market-place and the burning ground reveal the

depth of his affection, as well as his fortitude and self-possession to a remarkable degree. There are bewailings, tears and faintings, but it cannot be said that they are overdone.

Saibyā is a worthy consort of the king, and in the scenes mentioned above she is equally forbearing, dignified and heroic in the terrible strain of sorrow through which she passes through no fault of her own. The coy and loving girl of Act I is changed by strange circumstances into a courageous woman tossed on the stormy sea of suffering. She not only undertakes to relieve the king of half the burden of his debt by willingly selling herself into slavery, but she also reminds him firmly in his distress: 'My lord, why are you slackening in the task of the great sage by grieving over my wretched self?' The climax comes with the sudden death of her little son by snake-bite and the equally sudden discovery of the miserable plight of her husband. Human endurance is put to the utmost test; and the utter helplessness of the situation is brought out by her last desperate outburst: 'Righteousness is utterly in vain. Everything is crying in the wilderness. All knowledge is dancing in the dark.' Both these characters, Hariścandra and Saibyā, shine, as they are intended to do, in the white glory of a high ideal; but there is nothing in them that is not natural and human.

Viśvāmitra, on the other hand, is the typical irascible sage, inordinately conscious of his own devastating power. Even if there is nothing striking in his character, he is not unconvincing in his own way. At the same time it must be admitted that he is neither impressive nor dramatically adequate. The only trait of his character which is made prominent is his perpetual bad temper and unforgiving disposition. He is crafty enough to trap Hariścandra into a rash promise; but while there is some meaning or motive behind the aggressive and implacable hatred of Shylock, there is hardly any behind the aggressive and implacable anger of Viśvāmitra, which is perhaps as mean. Nothing is suggested as an adequate explanation of the king's prolonged punishment, which is incommensurate with his unwitting offence, except this motiveless anger of the sage, or the still more motiveless cruelty of incalculable destiny. We are told at the end of the play that Viśvāmitra wanted to test the king's upright

character; but nothing is said as to why he wanted to do it. If Viśvāmitra is the villain of the piece, he is not a proper villain but a mere instrument of meaningless torture. His role in the play, therefore, is dramatically ineffective.

More dramatically conceived by way of contrast is the Viśvāmitra of the *Devī-bhāgavata* narrative,¹ even if he is not more engaging. There the motive underlying Viśvāmitra's heartless treatment springs from his ancient feud with Vasiṣṭha; and because of this original hostility Viśvāmitra himself acts as the cruel destiny of the king. Everything moves round this central pivot. It is Viśvāmitra's strategy which directs the whole course of action; and all the incidents are planned deliberately by him to punish the king. The meeting of the king and the sage is not accidental but contrived by the magic creation of a weeping woman, who replaces the Vidyās. The sending of the boar-shaped demon; the offer, in the disguise of a benevolent Brahman, to get the king out of the forest; the gift sought on the pretext of an imaginary son's marriage; himself purchasing Śaibyā and Rohita, again in the disguise of an old Brahman; accepting the king's offer to become his slave and making him over to a Caṇḍāla; sending of the deadly snake for slaying Rohita; refusal of permission to Śaibyā to go to her dead son; his presence at the final dénouement, —all the episodes and incidents, brought about by Viśvāmitra himself, are not detached but converge towards the same end. From the dramatic point of view this narrative would have supplied better material to our dramatist; but the *Devī-bhāgavata*, presumably a later compilation, was perhaps not known to him.

Among the minor characters, the Vidūṣaka is typical but not tedious. He may be colourless, but he is not a mere clumsy court-jester. Even the little Rohitaśva, who has a very small part to play, is not neglected but drawn vividly with just a few touches. The Caṇḍāla or Kāpālīka may not be very impressive, but he is not a shadowy personage. But for his own declaration, he makes us forget for the time being that he is a divine figure in disguise. The divine does intrude itself in the drama, but perhaps not so prominently as to dull our sympathies.

1 For a summary see above.

In this connexion it is necessary to mention that the *Caṇḍa-kauśika* is one of the few Sanskrit plays which not only invokes divine machinery but also makes use of allegorical (Dharma, the Vidyās, Vighna-rāj and Pāpa-puruṣa) and mythological (Bhṛṅgīṛiṭi) figures as a subsidiary contrivance. The appearance of divine, semi-divine and human characters all together is not unusual in a Sanskrit play; but purely allegorical characters rarely occur. By the side of his concrete characters Kṣemiśvara places abstract personifications of virtue or vice, somewhat in the manner of the *Moha-parājaya* of the Jaina Yaśaḥpāla of Gujarat (13th century) or the *Gaitanya-candrodaya* of the Vaiṣṇava Paramānanda Kavi-karṇapūra of Bengal (1572 A.D.); but of course his drama has no motive of religious propaganda for introducing allegorical characters. Nor is it in any sense a purely allegorical play of the type of Kṛṣṇamiśra's more well known *Prabodha-candrodaya* (11th century). This mixed type, however, is not an altogether novel feature; for we have an early example in one of Aśvaghoṣa's dramatic fragments, which appears to contain some personifications of abstract virtues along with concrete *dramatis personae*. The only remark that can be made in this respect is that although allegorising is employed as a mere device with a definite moral purpose, our dramatist does not overtax our credulity, and is not unsuccessful in shaping abstract ideas (especially the idea of Dharma) into living persons.

Making allowance for the ideas and ideals of the time, it should be said that Kṣemiśvara shows considerable power of sustained and consistent characterisation. This is no mean praise when we consider the general dramatic achievement of the epoch in which he flourished. Leaving aside the large number of inferior and imitative playwrights and taking only those who have enjoyed traditional reputation, we find that neither plot-construction nor characterisation, for which they cared little, was a strong point with them. In Rājaśekhara's chaotically monstrous Rāma-drama or sentimentally exuberant court-amourettes, the characterisation is slight and distinctly feeble; for Rājaśekhara was concerned more with stylistic exercise than with the writing of a real drama. The characters of Murāri's solitary play are well known and fixed types who appear as mouthpieces chiefly of elegant and sonorous verses. The same lack of dramatic sense and propriety, as well as

sentimental prolixity, is seen in Jayadeva's single play which is more or less a conscious imitation of Murāri's similar production. In this galaxy Kṣemiśvara's well-knit play stands out prominently for its dramatic sense and stylistic moderation.

The only criticism that can be levelled against Kṣemiśvara's characterisation is that there is no development of character in the proper sense of the term. From start to finish, for instance, Hariścandra is the same dignified, magnanimous and upright hero. There is hardly any revelation of other phases of his character; what we find is that the same character is placed in different situations and in relation to different persons. Saibyā's character perhaps reveals unexpected traits; but neither in her, nor in Hariścandra, much less in Viśvāmitra, we find a fine shading of character or blending of conflicting motives which would have been dramatically more effective and interesting. Life is presented as an affair in which white is white and black is black, with no suspicion that black and white may often merge into a dubious grey. It has been truly remarked: "These sentimentally idealised writings hardly show any sense of the stress and contradiction from which both tragedy and comedy arise. The attitude is ethically clear and regular; there is no situation of moral complexity, as well as no appreciation of the inherent inconsistencies of human character."¹ But since this is a criticism which can be applied, with just a few notable exceptions, to most Sanskrit dramatic works, we need not stress it too much in the case of Kṣemiśvara.

STYLE AND DICTION

Since style and diction are the media through which the plot progresses and characters develop, it is necessary to take them into account in any literary estimate of a dramatic work. Without going into details it can be said at once that there is throughout in Kṣemiśvara's drama a noteworthy simplicity of style and diction which stands in vivid contrast to those generally found in the writings of the period.

One remarkable feature in this respect is that prose is not neglected in favour of verse, vigorous dialogue in favour of effusive lyrical stanzas. Kṣemiśvara's prose is unadorned and direct; and the

1 S. N. Dasgupta and S. K. De, *History of Sanskrit literature*, p. 446.

dialogue is not unnecessarily elaborate but short and adequate for dramatic purpose. The Prakrit passages, which are written mostly in prose, are not loaded with abundant compound words (except in the speech of the forester in Act I), such as we find them very often in Bhavabhūti and Bhaṭṭa Nārāyaṇa, but are comparatively simple in construction and sense. The metrical stanzas, which are the high lights of a Sanskrit play, are also not too numerous, and do not unduly hamper or disorganise the action of the play. They are mostly not inappropriate comments, reflective, emotional or descriptive, on particular dramatic situations and therefore a necessary part of them. Barring narrative monostiches, we have among them erotic verses in the first two Acts, and stanzas of grief and lamentation, as well as of gruesome description, in the remaining Acts. Mercifully Kṣeṃīśvara is neither prolix in description and declamation, nor effusively sentimental, nor given to extravagance of grandiose expression as Bhaṭṭa Nārāyaṇa, Rājaśekhara and Muṛāri often are. In Kṣeṃīśvara's stanzas there is not much of far-fetched conceits and complexities of expression, hardly any straining after effect or unnecessary elaboration regardless of proportion or propriety, little stylistic display of skill and learning. Even the lamentations, in verse as well as in prose, do not lack, as we have said above, a sense of form and measure; and in this respect Kṣeṃīśvara's Hariścandra shows more moderation than Bhavabhūti's Mādhava or Rāma.

The rapidity of action and clarity of characterisation are, therefore, ensured, inasmuch as Kṣeṃīśvara does not, as Rājaśekhara and other dramatists do, mistake quantity for quality. The extraordinary prolixity of these dramatic writings, which probably began from the example of Bhavabhūti, will be clear if we take into account the inordinate length of some of them, reckoning it only by the number of metrical stanzas in each of them. Kṣeṃīśvara's *Caṇḍa-kaśika* has a total of 163 stanzas (barring repetition) in five Acts, with an average of about 33 stanzas in each Act. But Bhavabhūti's *Mālaticā-mādhava* (in ten Acts) and *Uttara-carita* (in seven Acts) have respectively 238 and 257 stanzas, while Bhaṭṭa Nārāyaṇa's *Veṇīśambhāra* (in six Acts) contains 207 stanzas. This is moderate enough when we compare the numbers with 780 of Rājaśekhara's *Bāla-*

rāmāyaṇa (in ten Acts), 540 of Murāri's *Anargha-rāghava* (in seven Acts) and 392 of Jayadeva's *Prasanna-rāghava* (also in seven Acts). Some of the Acts of these later so-called dramas have the dimension almost of a small play. Thus, the ten Acts of the *Bāla-rāmāyaṇa* have an average of about seventy-eight stanzas, and one runs up to a hundred. It has been calculated that 200 stanzas of this enormous work are in the long Śārdūla-vikrīḍita metre and about 90 in the still longer Sragdharā. One of the Acts of the *Anargha-rāghava* contains well over 80 stanzas, while the largest and most actionless last Act is spread over more than 150 stanzas; and the last Act of the *Prasanna-rāghava* includes 94 stanzas. In the length of their boastful Prologues also these authors appear to vie with one another. Kṣemiśvara's modest Prologue contains only 7 stanzas; but Rājaśekhara (*Bāl.rām.*) has 20, Murāri 13 and Jayadeva 23. These extraordinary volleys of verse are, of course, meant not for any really dramatic purpose but for elaborate stylistic display in ornate composition. Kṣemiśvara wisely restrains himself; for he appears to be aware of the futility of a laboured and highly embellished poetic diction for the strain of pathos, rapid action and vivid characterisation which his drama wants to attain.

It is, therefore, not necessary to consider in detail Kṣemiśvara's employment of rhetorical devices which is hardly conspicuous. The various rhetorical figures are, no doubt, in Sanskrit theory, regarded as a vital part of all literary effort, and Sanskrit authors as a rule are alive to them; Kṣemiśvara's achievement in this direction is elegant but in no way obtrusive. Alliteration and sound-repetition, of which the extraordinary flexibility and richness of the Sanskrit language is so capable, are to be naturally found, very often with a pleasing effect; but there is no special fondness for them, nor for paronomasia or *double entente* involving stupid torturing of the language. The clever use of Śleṣa, however, in the words *bboga* in II. 30a and *daivābinā* in V. 5d is not ineffective as an artistic device. Of other rhetorical figures Upamā, Rūpaka and Utprekṣā are, of course, to be expected; there are also some pleasing instances of Vyatireka, Dipaka, Nidarśanā and Arthāntara-nyāsa; but on the whole Kṣemiśvara does not appear specially inclined to any rhetorical display.

Similarly, Kṣemiśvara's metrical accomplishment is smooth and pleasing but in no way remarkable. Our metrical index would show that he employs altogether 19 different kinds of metres in a total number of 163 stanzas. Next to the largest use of Sloka, the number of which comes up to thirty-six, we have the Vasanta-tilaka employed in twenty-seven stanzas, Śārdūla-vikrīḍita in twenty-five, Śikhariṇī in twenty; but Sragdharā and Mandākrāntā are each found respectively in eight, Hariṇī in four and Pṛthvī in one stanza only. Of uneven or moric metres the Āryā and the Puṣpitaṅgrā occur seven and six times respectively, and Aupacchandasika once only. Of shorter syllabic metres, we have twelve instances of Indravajrā-Upendravajrā-Upajāti metres, three of Śālinī, two of Druta-vilambita and one of Mālinī. Except one unusual metre (Aparāntikā) in a Prakrit stanza¹, these are commonly employed and well known metres; and there is nothing in Kṣemiśvara's use of them which shows any distinctive metrical skill or rhythmic beauty.

It would seem, therefore, that Kṣemiśvara does not claim high rank as a mere stylist; and it is no wonder that he is as rarely quoted by rhetoricians and anthologists as Rājaśekhara and Murāri are quoted copiously. Although a fair number of MSS, chiefly in Devanāgarī, Nevārī, Maithilī and Grantha characters, is available, no commentary on this work is so far known. All this, however, need not prove that the play is devoid of really poetical or emotional content. Perhaps it lacked the poetry and sentiment which were normally preferred; but it certainly has its own easy and subdued elegance of poetry and sentiment. Some of Kṣemiśvara's verses undoubtedly show that he was not incapable of truly emotional or poetical outbursts; but in general he uses his images, similes and embellishments with considerable moderation. Perhaps he has paid the penalty of his moderation by being mediocre; but it cannot be said that among the authors of the period he does not possess the much more rare gifts of a dramatist to a remarkable degree. If he does not indulge profusely in elaborate poetical and descriptive passages, it is perhaps not for any want of power but because he had a greater sense of dramatic propriety.

¹ This occurs in IV, 11. See notes to this stanza in the text.

He breaks away from the prevailing tradition of the erotic and pseudo-heroic drama, but in choosing a lofty theme of self-sacrifice he has perhaps also paid the penalty of originality in an unoriginal epoch.

At the same time it must be admitted that there is one deficiency which could not be made up even by his dramatic sufficiency, and which had a serious bearing on the excellence of his composition. He has a gift of serviceable rhetoric and pleasant prosody, but his diction has hardly any distinction and his stanzas lack impressive melody. It is true that his style is not diffuse nor prolix, but his poetry is facile and his expression conventional. There is ease but no brilliance; grace and some polish, but no real gift of phrasing, no subtle beauty of word and rhythm. No doubt, he is not elaborately artificial like Rājasekhara, nor has his fertile talent to produce an enormous mass of loosely strung verses. But compared with some of his predecessors, he had not the virtue even of their excesses. If he is not loosely sentimental like Bhavabhūti, he does not possess Bhavabhūti's palpitating vigour, nor even the declamatory energy and picturesqueness of Bhaṭṭa Nārāyaṇa. Kṣeṃīśvara's accomplishment is smooth and even; he is admirable, as Schuyler puts it, but not excellent. The *Caṇḍa-kaśīka* is a markedly simple and well-knit work of its kind and period, and deals with a theme not utilised properly by any other Sanskrit dramatist; but it lacks the finer touch of imagination and expression which would have lifted it from its unfortunate mediocrity to the level of a great and powerful drama.

INFLUENCE OF OTHER SANSKRIT DRAMATISTS

We have already made many comparative references to the works of other dramatists; and from what we have said it would be clear that Kṣeṃīśvara shows considerable independence in not accepting the stereotyped theme, method and model of the prevailing erotic and pseudo-heroic drama. Of earlier authors we may find some echoes and reminiscences of particular passages or incidents, some of which have been mentioned in our notes to the English Translation; but these isolated instances are almost negligible and do not seriously diminish the originality of his conception and execution. Kṣeṃīśvara is nowhere slavishly imitative, as Rājasekhara, Murāri and Jayadeva

often are; and the footmarks of earlier dramatists are not so clearly visible in his composition. Even if he does not attain a great height as a dramatist, he is not chaotically poetical but sensibly dramatic; and in this respect he redeems the decadent and imitative drama from the reproach of fatal elaboration and stereotyped affectation. More than most dramatists of the time he can withstand the traditional fascination of sonorous sound and sentimental sense, and can create living figures and not dressed-up marionettes. He does not reduce the prose and the dialogue to the minimum, nor does he allow the action to take care of itself in the leisurely progress of strings of stanzas. He offers not only the variation of a new theme, but the theme is also developed, as we have seen, with enough sense of dramatic unity and propriety.

The theme naturally suggests a comparison with that of Jimūta-vāhana's lofty sacrifice in Śrīharṣa's *Nāgānanda*; but there is nothing in Kṣemiśvara's treatment which would indicate any conscious or unconscious imitation of his predecessor's somewhat loosely constructed play of a mixed erotic and heroic motif. The device of divine intervention is common to both; but since it is furnished by Kṣemiśvara's own Purāṇic source the question of borrowing does not arise. Of Bhaṭṭa Nārāyaṇa and Bhavabhūti, in relation to Kṣemiśvara, we have spoken above; and there is nothing here to justify any direct influence. Kṣemiśvara avoids Bhaṭṭa Nārāyaṇa's rant and rhetoric, but he loses thereby his predecessor's declamatory forcefulness. In the same way, in avoiding Bhavabhūti's prolix sentimentality, he sustains a greater loss of the rugged directness of his predecessor's great and poignant poetry. With Kālidāsa or Sūdraka Kṣemiśvara should not enter into a comparison. He cannot claim the wit and wisdom, the poetry and pathos, the kindliness and humanity of Sūdraka; and the gift of beautiful phrasing and the grace and melody of Kālidāsa's full-orbed poetry are certainly beyond his reach. At the same time, if he cannot, like Sūdraka or Kālidāsa, condense a world of emotion in a few pregnant phrases of concentrated passion, Kṣemiśvara does not, like Bhavabhūti, Rājaśekhara and a host of other dramatists, dilute the strength of the poetic nucleus by diffusing it into graceful and sonorous periods. Although the themes were

different, the only earlier dramatist with whom Kṣeṃiśvara may, to a limited extent, be compared is Viśākhadatta, whose *Mudrā-rākṣasa* eschews the erotic motif more severely and entirely. Like Viśākhadatta, Kṣeṃiśvara does not make his work a convenient vehicle for the display of literary ingenuities, but aspires to a limpid and unaffected style and diction. In the mastery of dramatic technique, in the vigour and directness of action and characterisation, in the dramatic quality of prose dialogues and metrical stanzas, and in the subdued but superior elegance of his poetry, Viśākhadatta is certainly much surpassing; but Kṣeṃiśvara's effort in these directions, especially in respect of dramatic adequacy, is of the same type and not negligible even by comparison.

CONCLUSION

It will be seen from our review that, possessed of considerable ability, Kṣeṃiśvara both gains and loses by 'coming at a period when much of the best work in Sanskrit drama was already accomplished. He has a literary tradition, mode and diction prepared for him for easy employment, but he has not the genius to rise above them and strike out his own path. With inherited facility of execution he loses individuality and distinction. Here we have, not the older flame, but the last glow of the ashes. Nevertheless, with all his deficiencies, he could write a drama, and not produce a hybrid between a play and a poem. Even if he is not one of the great dramatists or poets of Sanskrit literature, it would be unjust to deny to him a fair measure of dramatic and poetic talent or consign his work to unmerited neglect. As an interesting specimen of the later drama, the *Caṇḍa-kaūśika* for its dramatic, if not for its poetic, qualities, is in no way inferior, but in some respects superior, to the so-called dramatic writings of Rāja-śekhara, Murāri, and Jayadeva, not to speak of a host of other imitative playwrights. It is for this reason that we have thought it fit to prepare a critical edition of this less known play, and place it in its proper literary and historical perspective. Some special pleading is necessary; but we have tried to approach the work from the objective standard of critical scholarship. We speak, therefore, not as mere apologists but as appraisers who are anxious that justice should be done

to Kṣemiśvara's much neglected work; for the author himself has requested us (V. 30);

kavibhir upahitā nija-prabandhe
guṇa-kaṇikāpy anugṛhyatām guṇajñaiḥ.

"Let those who appreciate merit favour even the particle of merit which poets put into their own composition."

THE TEXT

आर्यक्षेमीश्वरविरचितं

चण्डकौशिकम्

प्रथमोऽङ्कः

देवस्त्रैगुण्यभेदात्सृजति वितनुते संहारत्येष लोका-
नस्यैव व्यापिनीभिस्तनुभिरपि जगद्व्यासमष्टाभिरेव ।
वन्द्यो नास्येति पश्यन्निव वरणगतः पातु पुष्पाञ्जलिर्धः
शमोर्नृत्वावतारे वलयफणिफणाफूत्कृतैर्विप्रकीर्णः ॥१॥

अपि च

अरुणनयनं सभ्रूभङ्गं वरस्फुरिताधरं
सुतनु शशिनः क्लिष्टां कान्तिं करोतु तवाननम् ।
हृतमनुनयैः कोपोऽयं ते मनस्विनि वर्धता-
मिति गदितयान्निष्ठो देव्या शिवाय शिवोऽस्तु वः ॥२॥

N1 begins: नमो नाट्येश्वराय ; N2 नमो लोकनाथाय ; M1 ॐ नम-
रिशवाय ; D1, 4. 6 S1 Pt2 श्रीगणेशाय नमः ; D2 श्रीचण्डीपदे नमः ; D3
श्रीकृष्णाय नमः ; D5 स्तुति श्रीवज्रवराजयतु (sic) ; D7, ओं नमो जयन्नाथाय ।
श्रीगणेशाय नमः ।

The passage from the beginning up to the end of दाने in St. 4. l.
3 is lost in D6 on a missing folio; but there is an additional folio
at the beginning (marked fol. 1) in which Sanskrit Chāyā of some
portions of the text of Act I appear.

St. 1—d) D3. 4 S1. 3 Pt2 संहारत्येष.—b) D1 (before corr.) अन्वाभि-
रेव.—c) D1. 7 निजवरणगतः. S2 नः (for वः).—d) D7 फूत्कृति-

St. 2—b) M1 क्लिष्टां. N1 D1. 7 करोति.—d) D4 om. निष्ठो. M1
देव्यानिष्ठो by transposition.

अपि च

आनन्दश्रुतिताः समाधिषु मुखे गौर्या विलासोद्गमाः

संभ्रान्ताः क्षणमद्भुताः क्षणमथ स्मेरा निजे वैकृते ।

क्रूराः कृष्टशरासने मनसिजे दग्धे घृणाकूणिता-

6

स्तत्कान्तावदितेऽश्रुपूरतरलाः शंभोर्दशः पान्तु वः ॥३॥

(नान्द्यन्ते)

सूत्रधारः । अलमतिविस्तरेण । आदिष्टोऽस्मि लीलासमुद्भूताशेषकण्टकेन

स्मरसागरान्तर्भ्रमद्भुजदण्डमन्दराकृष्टलक्ष्मीस्वयंवरप्रणयिनो

भीमहीपालदेवेन । यस्येमां पुराविदः प्रशस्तिगाथा-

10

मुदाहरन्ति—

L 1 D3 om. अपि च.

St. 3—*a*) N1. 2 आनन्दग्लथिताः ; D3 ०प्रथिताः. M1 D4. 5 S2. 3 Pt 2 विलासोद्गमाः.—*b*) M1 D4 Pt1 क्षणमुद्भूताः. D5 (before corr.) स्मरमथ.—*c*) S3 क्रूराकृष्ट-. D3 घृणाकूणिताः.—*d*) D7-पूर्णतरलाः. S3-रदिते च पूरतरलाः. Cited anonymously in *Sadukti-karṇāmṛta* (i. 14. 3). v. l. आनन्दस्तिमिताः.

L 6 D7 adds gloss on margin: द्वादशतूर्याणां निर्घोषो नान्दी । तस्या अन्ते सूत्रधारो वदति. •

L 7 D4 -विस्तारेण. After आदिष्टोऽस्मि, D4. 5. 7 S2. 3 Pt 1. 2 ins. दुष्टामात्यबुद्धिबाधुरालङ्घयसिंहरंहसा भ्रूभङ्गलीलासमुद्भूत-. D3 लीलासमुत्खाताशेष-शकुमण्डलेन. D2 drops all words from शेषकण्टकेन up to यस्येमां (l. 9). S2 drops from केन (in कण्टकेन) up to सागरा.

L 8 N 1.2 om. -दण्ड-. N1. 2 M1 D3 om.-स्वयंवर-.

L 9 N1 D3. 7 S1 भीमता (for भी-). M1 D3 transp. पुराविदः and प्रशस्तिगाथा.

L 10 N1.2 D1 वर्णयन्ति (for उदाहरन्ति). All words from हरन्ति to प्र (in प्रकृति in verse 4) lost in S2.

यः संभित्य प्रकृतिगहनामार्थवाणक्यनीतिं
जित्वा नन्दान्कुसुमनगरं चन्द्रगुप्तो जिगाय ।
कर्णाटत्वं ध्रुवमुपगतानय तानेव हन्तुं
दोर्दपाढ्यः स पुनरभवच्छ्रीमहीपालदेवः ॥४॥

(प्रविश्य)

5

पारिपार्श्वकः । अञ्ज किं उण तेण राएणा समादिट्ठं ।

सूत्र । इदमादिष्टं यथा किल विजयकोष्ठनप्तुः कवेरार्यक्षेमीश्वरस्य
कृतिरभिनवं चण्डकौशिकं नाम नाटकं नाटयितव्यम् । स किल
कविर्नाट्यवेदविशारदाम्बिद्याकलाविदो लोकज्ञान्सभासदः प्रत्येव-
मुक्तवान्—

10

St. 4—a) S1 संभ्रुत्य.—b) N1. 2 M1 D3 हत्वा (for जित्वा).—c) M1
D7 कर्णाटत्वं; Pt 2 कर्णातत्वं. The Ms D6 begins from व हन्तुं (see
v. l. St. 1). All words from तानेव to दोर्द (in d) lost in S2.—d) S1
दोर्दपाढ्यः; S3 दोर्दपाढ्यः.

L 5 N1. 2 ins. ततः before प्रविश्य.

L 5-6 Pt2 om. प्रविश्य पारिपार्श्वकः.

L 6 N1.2 Pt1 पारिपार्श्वकः. N1. 2 किं पुण. M1 राएणा; D3
राएणिणा; D5. 6 रायिणा. N2 M1 D3 संदिट्ठं; D4 समादिष्टं; D7 समादिष्टं;
S2 समादिष्टं.

L 7 N1. 2 M1 D3 om. इदमादिष्टं. All words from यथा to णप्तुः
lost in S2. D1 विजयकोष्ठकवेर्नप्तुः; M1 D3 विजयकोष्ठप्रणप्तुः; D4. 5. 7
S3 Pt1. 2 विजयप्रकोष्ठ- (D4. 5. 7 प्रकोष्ठ-) प्रणप्तुः; S1 विजयप्रकोष्ठप्रणेतुः. D1
S2 आर्यक्षेमेश्वरस्य; D4 ०क्षेमीरस्य; D7 S1. 3 ०क्षेमेन्द्रस्य.

L 8 D3 कृतिम्; D4 कृतिभिः. M1 अभिनेतव्यं; D1 त्वयाभिनेतव्यमिति
(for नाटयितव्यं). D3 om. किल after स.

L 9 D5 om. कविः. D3 नाट्यकाम्यविशारदान्. All words from वि
(in विद्या) to लोक lost in S2. N1 कवित्वविद्याकलाविदो; D5 विद्याविदो (for
विद्याकलाविदो). D3. 7 लोकान् (for लोकज्ञान्सभासदः). D4. 5. 7 S1-3 Pt2
एकं (for एव).

दृष्टं किमपि लोकेऽस्मिन्न निर्दोषं न निर्गुणम् ।

आवृणुष्वमतो दोषाम्बिवृणुष्व गुणान्बुधाः ॥५॥

तत्पारिपार्श्वक किमिति नारम्भयसि कुशीलवैः सह संगीतम् ।

पारि । (साशङ्कमधोमुखं स्थित्वा) । सुणादु अज्जो । तदा गहोवराए

जस्स दिअवरस्स अज्जेण दक्खिणा पडिण्णादा सो दाणि
तण्णिमित्तं परिकुविदो स्ति सअलो ज्जेव कुसीलवज्जो
पज्जाउलो ।

सूत । (भयमभिनीय चिन्तां नाटयित्वा सहर्षम्) । मारिष अलमत
पर्याकुलतया । अयमहमिदानीम्

ददामि पालयन्सत्यं ब्राह्मणाय प्रतिभृतम् ।

हरिश्चन्द्र इषाद्यैव पुनदारात्मविक्रयात् ॥६॥

St. 5—ab) D3 (before corr.) [अ]स्मिन्निर्दोषं ; D4 [अ]स्मिन्ननिर्दोषं.—b)

D1 नात्त (for न). D3 om. न.—c) N1 प्रावृणुष्वं.

L 3 N2 ततः (for तत्). The text reading पारिपार्श्वक in D1-6 Pt2
S2 om. कुशीलवैः सह. N1.2 om.; M1 संगीतकानि ; D3. 4. 7 S1
संगीतकं (for संगीतं).

L 4 M1 om.; D2.4.6 Pt1 सशङ्कं ; S2 सातङ्कं. N1.2 S2
अधोमुखः. D1 तदो (for तदा). S2 गहोपराये ; M1 गहोपराए.

L 5 N1. 2 D2 दक्खिणा ; D4 S3 Pt2 दक्खिणा ; D5 दक्खणा. N1.
2 D1 दाणि.

L 6 D3 om. ; S1 अज्जिमित्तं—(for तण्णिमित्तं). D2. 4 Pt1. 2 परिकुविदो ;
S2 परिकुविदे. D6 स्ति (for ति) D1.2.5 S1. 2 जेव्व. D2.4.6
S1 Pt1. 2 कुशीलव-. All words from ज्जेव to ए (in पज्जाउलो) lost in S3.

L 8 D1 समर्थं (for भवं). M1 om. चिन्तां नाटयित्वा सहर्षं. D3 om.
सहर्षं. D1 अलमति (for अलमत).

L 9 D4 पर्याकुलता. D4 om. अर्थं. D1 अयमिदानीमहं.

Ss 6—d) D5.6 पुनदारादिविक्रयात्. Some letters and words lost in S3.

(नेपथ्ये)

एदु एदु पिअवअस्सो ।

सूत्र । (नेपथ्यामिमुल्लमवलोक्य) । अये कथमसौ देवो हरिभ्रन्त्रो
महोत्पातसूचितानामापदां कुशलपरिणामाय प्रारब्धविविध-
विधिविस्तरेण पुरोधसा निभृतोपदिष्टनियमप्रजागरावसान-
दुर्मनाः प्रियवयस्यबोधायनोपदिश्यमानवर्त्मा शुद्धान्तमभि-
प्रस्थितः । य एष

निद्राविधेयारुणमन्थराक्षः

प्रजागरक्षाममुल्लाम्बुजभीः ।

सद्योवियोगव्यथितो दिनान्ते

भ्रष्टः स्वयूथानुषसीध नागः ॥७॥

तदेहि तन्नैव गच्छावः ।

(इति निष्क्रान्तौ)

प्रस्तावना ॥

L 2 D1 (before corr.) इदो इदो. D3 अजो (for पिअवअस्सो). N1. 2
एदु एदु पिअवअस्सो एदु.

L 3 N1. 2 D7 ins. अयं after कथं.

L 4 M1 -सूचितापदां. D4-परिणाम-. N1 om. विविध.

L 4-5 N2 प्रारब्धवीर्यविस्तरेण. D4-विविधविस्तारेण.

L 5 D4 -शिष्ट-(for-दिष्ट-). D7 marg ins. विषय before नियम. D3
om. ; D4 S1 Pt2-नियमो (for-नियम-). D2. 5. 6 S1 Pt1. 2-जागरा-(for
-प्रजागरा-). S3 निभृतोपदिष्टनिशाजागरा-.

L 6 M1 प्रियवयस्येन. N1. 2 S3-बोधायनेनोपदिश्यमान- ; M1 बोधायने-
नोपदिष्ट-. D4 -बोधायन- ; S2 -सौधायन-(for -बोधायन-). N1. 2 M1 D1. 3
-मार्गः (for-वर्त्मा).

L 7 D4. 6 S1-3 Pt2 ins. एष after प्रस्थितः. D2 om. य । D3 om.
य एष.

St. 7—b) जागर-lost in S2. N1. 2 -स्थान-(for-क्षाम-).—c) D7
(pāṭhāntara)-वियोगव्यथितान्तरात्मा. S2-व्यथिते.—d) N1 M1 D3 स्वयूथानुग-
मोव ; N2 स्वयूथानुगः (sub-metric).

(ततः प्रविशति प्रजागरखेदं नाटयन् राजा विदूषकश्च)

विदूषकः । भो वयस्स पजागरमन्थरेहिं लोअण्णेहिं दुरुगिण्णमुद्धो विअ
कुम्भो उम्मेसण्णमेसाइं करेन्तो वि मग्गं अण्णवेक्खन्तो
अन्धमूसओ विअ इदो तदो परिम्भमसि ।

5 राजा । वयस्य निद्रा हि नाम प्राणिनां प्रथममिदं शरीरधारण-
निमित्तम् । कुतः

As there are considerable lacunae in S₃, due to damage to the Ms, they are not noted hereafter; only variant readings are given here.

L 1 Pt₂ जागरखेदं. S₂-खेदाभिनयं.

L 2 M₁ पिअवअस्स. N₁. 2 M₁ D₃ उज्जाअर-; D₁. 6 Pt₁ पजागर-; D₄ प्रजाअर-; D₇ पज्जाअर-. S₃ om. लोअण्णेहिं. M₁ दरभिन्न-; D₄ दरोगिण-; D₇ ददुगिण-; D₅ विय.

L 3 D₁ om. कुम्भो; D₇ कुम्भो. N₂ उम्मेसण्णवेसाइं; D₁ णिम्मेसाइं; S₂ उम्मेसण्णमेसाइं. D₁. 4. 5. 7 S₁ करन्तो विअ (D₄. 5. 7 S₁ वि); D₆ करेतो वि; S₂ करंदो पि. D₃ om. all words from वि to अण्णवेक्खन्तो. D₇ मंदमअवेक्खन्तो (for मग्गं अण्णवेक्खन्तो). N₁ अवेक्खन्तो; S₁ अप्पेक्खन्तो; S₂ अण्णवेक्खन्तो; S₃ अण्णवेक्खन्तो.

L 3-4 M₁ करन्तो + + अन्ध परि + + + इदो तदो.

L 4 D₇ अंद-. N₁ -मुणितो; N₂ -मूससे; D₁ -मूसो; D₃ -मुणुत्तो; D₇ -मूसअ; S₂ -मूसीयो. N₂ परिम्भमसि; D₁. 2. 4 S₁ Pt₁ परिम्भमसि; D₅ परिभ्रमसि; D₆ परिम्भमसि. D₇ तदोपविम्भमसि.

L 5 D₃ ins. विहस्य after राजा. N₁. 2 M₁ D₁. 7 ins. बोधायन (M₁ D₁. 7 बोधायन) after वयस्य. D₃ om. वयस्य and इदं. D₄ देह-(for शरीर-).

L 6 D₁. 3 यतः (for कुतः).

चित्तं प्रसादयति लाघवमादधाति
 प्रत्यङ्गमुज्ज्वलयति प्रतिभाविशेषम् ।
 दोषानुदस्यति करोति च धातुसाम्य-
 मानन्दमर्पयति योगविशेषगम्यम् ॥८॥

तन्ममापीदानीं पश्य

5

निद्रालसं भङ्गमुपैति गानं
 स्नेदातिभारस्तिमितं मनश्च ।
 मुहुमुहुर्वक्त्रमुपैति जृम्भां
 बालातपालोकसद्वा न दृष्टिः ॥९॥

(विचिन्त्य सविस्मयम्) । कः पुनरद्य निशाप्रजागरमादिशतो भगवतः 10
 कुलपतेरभिप्रायः । अथवा न विचारमर्हन्ति गुरुशासनानि ।
 विदुः । भो वधस्स अहं उण चिन्तयन्तो वासवसज्जाप देवीय क्षण्डणा-
 नत्थादो अण्णं ण किं पि पेक्खामि ।

.

St. 8—b) S3 प्रतिभाविशेषः.—d) D4 om. the entire line. S2. 3
 योगविशेषयोग्यं.

L 5 N1. 2 S1. 2 मामपीदानीं.

St 9—d) D3 निद्रावर्णः. S2 निद्रालसभङ्गः.—d) All words from लोक to
 दृष्टिः lost in S2.

L 10 N1. 2 कथं ; M1 किं (for कः). N1. 2 D1. 3 ins. मे after
 पुनरद्य. N1. 2 प्रजागरणं (for निशाप्रजागरं).

L 11 D2. 4. 6 S2. 3 Pt1. 2 ins. संवृतः after अभिप्रायः. D3 विचार-
 महानि. D1-वचनानि ; D3 -वर्चांसि (for-शासनानि). The word शासनानि
 lost in S2.

L 12 N2 om. उण ; D1 वुण ; D7 पुण. D4 चिन्तयतो ; S2 चिद्वर्धो.
 D1 ins. विभ्र ; D3 ins. वि after चिन्तयन्तो. D6 S1. 3 Pt1 वासकः ; D2. 4
 वामर- ; D5 वास-. D7-सब्बा. D2 देवीय ; S1 देविप.

L 12-13 D3 om. खड्गकाणत्वादो ; S2 पंचकाणत्वादो ; S3 बंदकाणत्वादो.

L 13 S1 किं वि ; D3 किं वि च ; S2 कं किं.

राजा । वयस्य, अलं परिहासेन ।

विदू । भो तव उण एसो परिहासो, मम उण अणाधवदुमस्स अणत्थो ज्जेव ।

राजा । (सोत्कण्ठमाशङ्कां नाटयित्वा) । वयस्य कथं पुनरवगच्छसि
किं प्रतिपत्स्यते देवीति ।

विदू । परिकुविदे स्ति तक्केमि ।

राजा । एवमेतत्कः सन्देहः । नाल्पमिदं कोपकारणं देव्याः । तथा हि
किं रुद्धः सचिवैरथ प्रणयिनां गोप्त्रीरसेनाहृतः

किं वा कामपि बल्लभामभिस्तुतो धूर्तोऽद्य नायास्यसौ ।

10

इत्थं कोपकषायलोचनगलद्वाष्पाम्बुधौताननं

निःश्वस्य प्रियया शटे मयि तथा किं किं न संभावितम् ॥१०॥

L 1 The line is lost in S2. N1. 2 D1. 3 ins. सविस्मयं as stage direction after राजा. N1. 2 om. वयस्य. M1 एष परिहासः. D1 marg. भो वयस्य.

L 2 N1. 2 M1 om. भो and उण (after तव). D5 ins. वयस्य after भो. S2 तुए (for तव). D7 om. उण. D2-6 S1-3 Pt1. 2 अणाह- (for अणाध-). D2-वदुमस्स ; D3 -भणस्स ; D4-6 -वदुमस्स (for -वदुमस्स). D3 ins. एसो before अणत्थो.

L 3 N2 ददेव ; D1-7 (except D4 as in text) S1. 2 Pt1. 2 जेव्व.

L 4 S2 आशा (for आशादा). D3 किं (for कथं). The words from कथं to गच्छ lost in S2.

L 5 N1. 2 D1 S2 om. इति.

L 6 N1. 2 कुविदे ; D2 कुविद (omitting परि) ; D7 परिकुविद. Pt2 ति (for ति).

L 7 D4. 5. 7 S1 Pt2 ins. वयस्य before एवमेतद्. N1. 2 D1. 4 कोपस्य कारणं.

Ss. 10—a) किं रुद्धः lost in S2.—b) N1 D2.7 अनुसृतो ; N2 अपि सृतो.—d) N1. 2 M1 तथा ; D3 पुनः (for तथा).

अपि च

लीलासंभृतमण्डनोत्सुकतया नीतः प्रवोषस्तथा
मन्मार्गार्पितनेत्रया च गमितो यामस्तथैवापरः ।
नायातः शठ इत्युदभु विकलं व्याधूय भूषाविधिं
शय्योपान्तविवर्तनैरथ निशाशेषः कथं यापितः ॥११॥

(चिन्तां नाटयित्वा) । अहह नूनमसौ नतभूः

अभिपतति अने मदागमाशा-

विहितवृथोद्गमसंभ्रमा तदानीम् ।

कृतनिधृतपरस्परस्मितासु

स्थगितमुक्तीषु सखीषु नम्रमासीत् ॥१२॥

विदू । (सहासम्) । भो बभूवस् किं तुमं अदिकन्तमणुसोभन्तो अस्ताणभं
आभासेसि । ता एहि तर्हि जेव गदुअ देवीं पसादेम ।

राजा । (सस्त्राघम्) । सम्यगाह भवान् । तदेहि तल्लैव गच्छावः ।

(इति परिक्रामतः) । (सखेदं निःश्वस्य) । इदानीं भट्टा-

St. 11—d) S2 लीलामण्डनसंभ्रमोत्सुकतया.—b) तन्मार्गपित.—c) D4 इत्युदभ-
—d) S2.3 -विवर्तितैः (for -विवर्तनैः).

L 6 N1. 2 D1. 7 Pt2 ins. सखेदं after नाटयित्वा.

St. 12—b) N2 D4-विहितव्यथाद्गम-. D5-विदित-(for-विहित-) and -संगमा
(for-संभ्रमा). N1. 2 -संभ्रमास्तदानीं; S1 -संभ्रमास्तदानीम्.—c) N1. 2 -स्मितासु
(for-स्मितासु). S2 ins तासु after -स्मितासु.—d) D4 विनम्रं; S2 नम्रता
(for नम्र).

L 11 D3 om. सहासं. N1.2 तुमं अदिकन्तं. M1 D2.5.6 Pt1
-मनुसोचन्तो; S1 -मनुसोचन्तो; S3 अण्येषमन्तो. M1 D2.6 S1-3 Pt1.
2 अस्ताणं.

L 12 N1. 2 om. एहि. S2 अहं (for तर्हि). D1 S1 जेव; D2-4.
6. 7 Pt1 जेव; Pt2 जेव. M1 देई; S1-3 देविं. Most Mss पसादेम;
S2. 3 पसादेमि.

L 13 N2 om. एव.

L 14 Some Mss निश्चय.

वसरस्य खेदकारणं गमनम् । तथा हि

विच्छिन्नामनुबध्नीती मम कथां मन्मार्गदत्तेक्षणा
मन्वाना सुमुखी चलत्यपि तृणे मामागतं सा मया ।
नास्तिष्टा यदलक्षितेन निवृत्तं पञ्चादुपेत्यादरा-
यन्नास्या नवनोलनीरजनिभे रुद्धे कराभ्यां दृशौ ॥१३॥

विदू । (परिक्रम्य नेपथ्याभिमुखमवलोक्य सस्त्राघम्) । भो वयस्स
पेक्ख पेक्ख । एसा खु देवी उवणीदपसाहणोवअरणाए
चारुमदीए सह किं पि मन्तअन्ती उवविट्ठा चिट्ठदि ।

राजा । (दृष्ट्वा सहर्षम्) । अये कथम्
तन्वङ्गया शरगौरयोः परिहृता पत्नावली गण्डयोः
कर्णान्तायतयोर्न वा मृगदृशा दत्तं दृशोरञ्जनम् ।
व्यालोला कवरी निसर्गकुटिला बिम्बाधरो धूसर-
श्चित्रं सैव तथापि कान्तिरनघा द्वेष्टोव या मण्डनम् ॥१४॥

L 1 N1. 2 M1 D1 ins. मे after भ्रष्टावसरस्य. D7 खेदकारणं मे देवीदर्शनं
गमनं. D6 वागमनं. N1.2M1 om. गमनं.

St. 13—b) D7 पश्यन्ती (marg. as in text) (for मन्वाना).—c) N1. 2
यदलक्षितेन.—d) D4 S1 Pt2 यत्तस्या.

L 6 N1.2 M1 D1.3.7 om. परिक्रम्य. N1.2 M1 D3 om. सस्त्राघं.

L 7 N1. 2 M1 D3.4.6 S1 Pt2 क्खु. N1 .प्पसाहणो-.

L 8 N1. 2 D1. 3 repeat किं पि. D2.5.6 उवइट्ठा ; D3. 7 उअविट्ठा.
S2 drops ; S3 चिट्ठइ (for चिट्ठदि).

L 9 N1. 2 M1 D1. 3 सस्त्राघ' (for सहर्ष').

St. 14—a) N1 D1.4.6 तन्वङ्गयाः ; N2 भवत्या. D4 परिगौरयोः. N1. 2
न लिखिता (for परिहृता). N2 कण्ठयोः (for गण्डयोः).—b) N1. 2 मृगदृशो.
N1 ग्यस्तं ; D4 धूतं (for दत्तं). The word अञ्जनं lost in S2.—c) The
words व्यालोला कवरी lost in S2. D3 -मधुरा (for -कुटिला). D7 नीरसः
(for धूसरः).—d) M1 D3 अमला (for अनघा). S2 विद्वष्टि (for द्वेष्टीव).
D4 द्वेष्टी ववा मण्डने.

(ततः प्रविशति यथानिर्दिष्टा चिन्तां नाटयन्ती शैव्या चारुमती च)

चाव । अहिनि एव पसाहणोवभरणं ।

शैव्या । (सखेवं) । हञ्जे चारुमदि अवणेहि एव । शिष्कलप्पसाहणो-
वभरणाससहिअभाय कित्तिअ दाणिं मए अप्पा परिभविदम्बो ।

विदू । अहो से गरुओ अहिनिवेसो ।

राजा । साधु देवि साधु । परिभवस्थानमेव ते प्रसाधनाभिनिवेशो
निसर्गमधुराणामङ्गानाम् । तथा हि

ताम्बूलरागोऽधरलोलुपो य-

द्यदञ्जनं लोचनचुम्बनोत्कम् ।

हारश्च कण्ठग्रहलालसो य-

त्स्वार्थः स तेषां न तु भूयणं ते ॥१५॥

L 1 D3 om. यथानिर्दिष्टा ; D5 यथानिर्दिष्टा. N1.2 M1 शैव्या
(spelling throughout). All words from चिन्तां to शैव्या lost in S2.

L 2 D7 एणं (for एदं). N1 पसाहणं ; N2 पसाहणञ्च ; M1 पसाहणोव-
भरणं ; D3 पसाहणोवभरणं.

L 3 M1 D2 शैव्या. D1.2.4-6 S1. 2 Pt1 चारुमदीए ; M1 S3 Pt2
चारुमदीए. N1. 2 अवणेहि ; D2 S1 Pt1 अवणेह. N1. 2 एदं ; D4 दाणिं
(for एदं). D3 om. ; D5 शिष्कलो (for शिष्कल-).

L 3-4 N1 Pt2 -पसाहणासत्- ; N2 -पसाहणासत्- ; M1 -पसाहणोवभरणा-.

L 4 D1. 4 कित्तिअ ; D3 किंति ; D2. 5-7 S1 Pt1. 2 कित्तिअ ; S2 कित्तिअ.
M1 दाणि. S1Pt1 om. मए. D3 परिहरिसिदम्बो ; D4 परिभाविदम्बो.

L 5 N2 om. से. D3. 4 S2 गरुओ. M1 transp. से and गरुओ.

L 6 D3 साधु रे देवि साधु. N1. 2 om. second साधु. D1-3.6 S1 Pt1
परिभवस्थान (for 'स्थानं'). D2. 5.6 S1 Pt1.2 एव (for एव). N1. 2 तु
(for ते). D6 om. all words from सा in साधु up to the end of विप्र in
विभ्रमं of l. 21b (P. 16. l. 3) on a missing folio.

St. 15—*a*) N1.2 M1 D1 -लोलुपोऽयं ; D3 -लोलुपस्ते (for -लोलुपो यत्).
—*b*) N1.2 दद्यञ्जनं. All Mss except N1 चुम्बनोत्कम्. The letters नोत्कम् lost
in S2.—*c*) D4 कण्ठाग्रह-. N1.2 D1 -लालसोऽयं ; M1 -लोलुपोऽयं (for
-लालसो यत्).—*d*) N1.2 च (for स). D4 om. ते.

विदू. भो वधस्स उवसप्पम्ह ।

राजा । वयस्य, इतोऽन्तर्हितौ शृणुवस्तावदस्या विस्मम्भजस्सितानि ।
(इति तथा स्थितौ)

शैब्या । (निःश्वस्य सास्त्रम्) । हज्जे चारुमदि तथा समासासिअ
अज्जउत्तो मं विप्पलम्भगोअरं करेदि त्ति सम्बधा णमो णमो
अवीससणीआणं अत्तणो भाअधेआणं ।

राजा । अयि मनस्सिनि
जलधरपटलान्तरिते यदि भानौ खण्डनं गता नलिनी ।
तस्या न विप्रलम्भो नोपालम्भोऽप्ययं भानोः ॥१६॥

१० आह । भट्टिणि अलं सन्ताविदेण । बहुवल्लहा ख राआणो ।

L 1 N1.2 D3-5 उप- (for उव-). Some Mss -सप्पम्ह; S2 उपसव्व
उपसव्व.

L 2 D3.4 om. वयस्य. D3 transp. इतोऽन्तर्हितौ and शृणुवः.

L 3 D3.4 S1 Pt1 तथावस्थितौ.

L 4 S2 शैब्या throughout. Some Mss निश्वास्य. D4 चारुमदि. N1.2
D3 ins. तं before तथा. S2 om. ; M1 D4 तथा (for तथा). M1 समासासिअ;
D3 समासिअ (for समासासिअ).

L 5 D1 om. मं. S2 विप्पलम्भ-. N1.2 S2 करेदे त्ति. D5 सम्बधा.
N2 does not repeat णमो ; S2 नमो नमो.

L 6 N1.2 अविससणीआणं (?); M1D3 अविससणीआणं; D7
अविससणीआणं; S2 अविससणीआणं. D2 repeats अत्तणो भाअधेआणं. D4
भाअधेआणं.

L 7 D3 ins. खगतं after राजा.

Ss. 16—b) M1 भानौ यत् (for यदि भानौ).

L 10 N1.2 रञ्जिनि (for भट्टिणि). N1 M1 D3.7 सन्तापिदेण ; N2
सन्ताप्येण ; D1 सन्तापेण. All Mss (except D2.3 as in text) वहु-
S2 राहणो. M1 D3 ins. होन्ति ; D7 हुति after राआणो.

विद्। (सरोषम्)। आः दासीप धीय, णं बहुकञ्ज ति भणेहि। कि
अलिओवालम्भगोभरं पिअवभस्सं करेसि।

राजा। वयस्य, अलमल कोधेन।

मानग्रन्थौ विचिन्ताभिः सखीमिरुपवृद्धिते।

धन्याः प्रयान्ति कान्तानां मिथ्योपालम्भपात्रताम् ॥१७॥ ५

नौध्या। (रोदिति)।

चारु। भट्टिणि समस्सस समस्सस। णं अदिमेत्तमहानुभावदाए तुए
ज्जेव अदिभूमिं णीदो महाराओ। ता जइ मं पुच्छसि, तदो
पलोअन्तो वि ण पलोइदब्बो, पिअं आलवन्तो वि चिरं
उवालम्भेहिं लेदइदब्बो।

10

L 1 Pt2 om.; M1 सकोधं (for सरोषं). N1.2 D5 om.; M1 आ
(for आः). N1.2 धीदे; S2 बुदे. N1.2 ए (for एं). N1.2 बहुकञ्जे
ति; D4 बहुकञ्ज ति. D1 ins. ए before भणेहि. D7 भणेसि; M1 ए
भणेसि.

L 2 N2 अलिओवालम्भगोभरं रणिअसेअस्स करोमि. D1 अलिउ-; M1
D3 S2 अलीओ-; D4 आलीओ-.

L 3 D3 ins. ओ before वयस्य. S2 om. अल. M1 कोधेन (for कोधेन).
St. 17—c) N2 प्रजायन्ते कन्यानां (for प्रयान्ति कान्तानां).

L 7 N2 समास्सस twice; D7 समस्सा समस्सा. N1.2 D1.3.4.7 Pt2
अदिमेत्तं. N2 महानुभावदाए. N1 D3.7 तए; N2 तं; M1 D4 om.; S2
तु (for तुए).

L 8 N2 ज्वेव; D2 जुव्व; D5.7 Pt2 जेव्व. D3 transp. अदिभूमिं
and णीदो. D1 om.; D3 तदा (for ता). N1.2 जइ; D1 यइ.
D5 om.; S2 इमं (for मं).

L 9 D3 पलोअन्तो. D7 वि ए, after which it ins. Sanskrit
paraphrasing: प्रलोक्यन्नपि नालोक्यतीव (sic) च. D4 पुलोविंती वि ए
पुलोइदब्बो.

L 9-10 N1.2 आलवन्तो विचिरं उवालम्भेहिं; M1 D3 आलवन्तो वि ए
आलोविदब्बो विरं उवालम्भेहिं लेदइदब्बो (M1 लेदइदब्बो).

शौम्या । किं ति ते वचनं कविस्त्वं, जइ दिट्ठे अज्जउत्तो एवस्स दुट्ठि-
अअस्स पहविस्सं ।

राजा । (सत्वरमुपसृत्य) । प्रिये
मयि यस्याः प्रभावस्ते हृदये मत्परायणे ।

5 त्वमात्मनो विशालाक्षि कथं न प्रभविष्यसि ॥१८॥

विदुः । सोत्थि भोदीप ।

(उभे ससंभ्रममुत्तिष्ठतः)

शौम्या । (स्वगतम्) । कथं अज्जउत्तो । भोदु एवं दाव । (प्रकाशम्) ।
जअदु जअदु अज्जउत्तो ।

10 चारु । (साशङ्कमात्मगतम्) । कथं महाराओ । हखी हखी सुवं

L 1 N1.2 M1 D7 किति ; D1-3.5.6 Pt1 ' किं ति (for किं ति).
D4 किं ते वचनेण. N1.2 करइस्सं. N1.2 जइ ; D4 जयि. D7 दिट्ठे.
S2 दिट्ठो अज्जउत्तो. N1.2 दइ' ; M1 उट्ठ- ; D1 दट्ठ- ; D4 Pt2 दुट्ठ-
(for दुट्ठ-).

L 2 D2 पहविस्सं.

L 3 D5 उत्सृत्य ; S2 उपेल (for उपसृत्य). D3.4 om. प्रिये.

Ss. 18—4) N2 अये (for मयि).

L 6 N2 सोअन्ध (?) ; D7 स्वत्थि (for सोत्थि). N1 ins. दाव after
सोत्थि. D5 भोदीये ; S2 होदिए (for भोदीए).

L 7 D1-4 S1.3 Pt1.2 उपतिष्ठतः (for उत्तिष्ठतः).

L 8 D2.3.6 Pt1 कथं. S2 (throughout) अज्जउत्तो. N1.2 D1.7 S2
एवं ; D3 एवं (for एवं).

L 9 N1 D2 जयदु जयदु ; D3 जेदु जेदु ; D7 जयदि जयदि ; S2.3 जेदु
(once only). D3 S2 महाराओ (for अज्जउत्तो).

L 10 Cārumatī's speech is entirely om. in S2. D4 ins. ससंभ्रमं
before साशङ्कं. D2.3.6 Pt2 कथं. D4 हदि हदि ; S1 Pt1.2 हरी हरी. D3
om. (hapl.) all words from चारु up to जअदु (p. 15. l. 2).

महारायण अं मय मन्तिदं । भोदु एवं दाच । (प्रकाशम्) ।
जमदु जमदु महाराओ । (आसनमुपनीय) । एवं आसनं,
एत्थ उवविसदु महाराओ ।

(इति सर्वे उपविशन्ति)

राजा । (चिरं निर्वर्ण्य) । भिये नन्वियमिदानीं ते
किमपाङ्गवलिततारा निवर्तते मयि वराङ्गि निपतन्ती ।
प्रातः सरोजगर्भे भ्रमरीव पिपासिता इष्टिः ॥१९॥

अपि च तन्वङ्गि

यद्यपि भ्रियमाधत्ते भूषणानादरस्तथ ।

तथाप्यन्तर्गतं मन्युमयं कथयतीव मे ॥२०॥

10

शैष्या । (सासूयमवलोक्य) । सुट्ठु सोहदि अज्जउत्तो इमेहिं
णिद्दालसेहिं अङ्गेहिं उज्जाअरमन्थरेहिं लोअणेहिं अ । (इति कोपं
नाटयति)

L 1 M1 transp. मए and मन्तिदं. D7 S1 Pt1 एवं (for एवं). D4
प्र only (for प्रकाशं). D2 om. all words from प्रकाशं to उपविशन्ति (l. 4).

L 2 D1 जेदु जेदु ; D7 जज्जदि जज्जदि. D3 om. एवं आसनं. N1.2
एवं (for एवं).

L 3 N1 M1 उपविसदु ; D4 उपविशदु.

L 4 N1.2 M1 D3.4 om. इति.

L 5 N1.2 नन्वियमिदानीं.

St. 19—ab) N1.2 वलिततरां निवर्तते. S2.3 चिराय (for वराङ्गि).—c)
N2 सरोजखण्डे (for गर्भे).

St. 20—a) D3 भ्रियं (for भ्रियं).—b) N1.2 भूषणानादरः.—c) The
letters तथाप्य lost in S2. N1.2 सम्यक् (for मन्युं).

L 11 N1.2 D1 S3 आलोक्य ; D3 आलोक्ये (for अवलोक्य). N1.2
अज्ज (for सुट्ठु).

L 12 D3.4 Pt2 om. अङ्गेहिं. M1 उज्जागरण- ; D1 उज्जागर- ; D3
जाअरण- ; D4 पज्जाअर- (for उज्जाअर-). N1.2 परिमन्थरेहिं. D2.4.5.7
S1.3 Pt1.2 ins. सोह before सोअणेहिं. N1.2 M1 D3.4.7 Pt2 om. अ.
N1.2 D5 कोपं (for कोपं).

राजा । (चिरं निर्वर्ण्य सानुनयम्) । प्रिये प्रसीद प्रसीद
 परिलुठति ललाटे भङ्गुरा भूलता किं
 मदनजयपताकाविभ्रमं विभ्रतीयम् ।
 स्फुरति च किमकाण्डे चण्डि विम्बाधरोऽयं
 5 मृदुपवनविधूतोभिद्रवन्धूकवन्धुः ॥२१॥

(अञ्जलिं बद्ध्वा)

चण्डि प्रसीद परिताप्यसि किं मुधैव
 नाहं तथा ननु यथा परिशक्से माम् ।
 दण्डं वराज्जि मयि धारय यत्क्षमं ते
 10 सन्निर्णये कुलपतिर्मगवान्प्रमाणम् ॥२२॥

(प्रविश्य)

प्रतीहारी । जअदु जअदु महाराओ । एसो कुलवदिसभासादो तावसो
 पउत्तो ।

L 1 D4 om. प्रिये प्रसीद.

St. 21—*a*) D3 S2.3 transp. भङ्गुरा and भूलता. Some letters damaged and lost in S2.—*b*) D6 resumes from मं विभ्रतीयं (see v. l. to line 6, p. 11)—*c*) N2 चण्ड (for चण्डि).—*d*) S3 मृदुपवनविधूतोभिद्रवन्धूकवन्धुः. N1.2 D3 मृदुपवनधूताभिद्रवन्धूकवन्धुः (contrary to metre).

L 6 N2 om. अञ्जलिं बद्ध्वा.

St. 22—*a*) N2 चण्ड (for चण्डि). The letters चण्डि प्र lost in S2. D2 परिलुप्यसि ; D3 परिताप्यसि ; D4 S1.3 Pct.2 परिकुप्यसि (for परिताप्यसि).—*b*) N2 नायं (for नाहं). D5 तथा (for यथा).—*c*) S3 नेदं वराज्जि. S2.3 न क्षमं (for यत्क्षमं).—*d*) N1 D3 मृदुगणे ; N2 मां खल्वये ; D1 सन्निर्णये ; S3 सन्निर्णये.

L 11-12 D4 प्रविश्य प्रतिहारी. D2 om. all words from प्रविश्य up to इतविधेः (l. 23d).

L 12 N2 जअदु जअदु ; S3 जेदु जेदु. M1 ins. कहु ; D7 ins. हि after एसो. D1.3 कुलवद. All Mss except N1 D1.3 तावसो.

L 13 N1.2 आग्रदो ; D3 समाग्रदो (for पउत्तो).

राजा । हेमप्रभे सादरमविलम्बं प्रवेशय ।

प्रती । जं महाराओ आणवेदि । (इति निष्क्रान्ता) ।

(ततः प्रविशति शान्त्युदकहस्तस्तापसः)

तापसः । (सविस्मयम्) । अहो नु खलु भोः

अपर्वण्येवेन्दोः किमयमुपरागः कथमयं

दिशां दाहो घोरः किमिति वसुधेयं प्रचलिता ।

छिनत्युल्कादण्डः किमिति सवितुर्मण्डलमहो

महोत्पातोदकः क इव परिणामो इतविधेः ॥२३॥

अथवा गुरुभिरनुचिन्त्यमानं सर्वमेवैतत्कुशलपरिणामम् ।

शान्तेः स्वस्त्ययनादानाद्विप्राणां स्वस्तिवाचनात् ।

दुःस्वप्नोत्पातशमनं सतां चैवानुकीर्तनात् ॥२४॥

अतएवास्मि कुलपतिना भगवता प्रारब्धस्वस्त्ययनकर्मणः दोषभूतं

L 1 N1.2 अतिप्रणतिं ; M1 D1-3 अविलम्बितं (for अविलम्बं).

L 2 N1.2 D3 देवो (for महाराओ). D3 S1 Pt1 आणवेदि. D6 ins. ति ; M1 S2.3 ins. ति after आणवेदि. N1.2 D6 S2.3 om. इति.

L 3 N1.2 M1 D2.3 शान्त्युदकभाजनहस्तस्तापसः ; D4 शान्त्युदकहस्ततापसः.

L 4 D3 om. तापसः. D1 ins. प्रतिहारी च after तापसः. Pt2 om. सविस्मयं ; M1 places it after भोः.

St. 23—*a*) D3 कथमहो.—*c*) D3 भिनत्युल्का-. N2 -खण्डः (for -दण्डः). D5 om. (hapl) महो.—*d*) D7 महोत्पातोदकः. D1.4 इह (for इव).

L 9 M1 अविचिन्त्यमानं ; D1 अभिचिन्त्यमानं ; D3 अभिविचिन्त्य० D5 विचिन्त्य०. N2 अनुचिन्त्यमानसर्वं. D5 सर्वकुशलपरि-. D4 एतत्कुशलपरिणामि. M1 तत् (for एतत्). N1.2 M1 D1 ins. कुतः ; D3 ins. यतः before the verse 24.

St. 24—*a*) N1 D7 शान्तिस्वस्त्ययात्.—*b*) D3 विप्राणां पुण्यवाचनात्.—*d*) S3 अनुकीर्तनम्.

L 12 M1 अस्मिन् ; D2.4.5.7 S1-3 Pt1.2 अहं (for अस्मि). N1.2 M1 D7 transp. कुलपतिना and भगवता. D1 om. कुलपतिना. N1.2 प्रारब्ध-विधिसंस्मरण-. D4 -कर्मणा.

सर्वोत्पातशमनं शान्त्युदकमुपनेतुं राक्षो हरिश्चन्द्रस्य शैब्यायाश्च सकाशं
प्रहितः ।

(प्रविश्य)

प्रतीहारी । एदु एदु भवं (इत्युपसर्पति) ।

८ तापसः । (उपसृत्य) । राजन्स्वस्ति भवते ।

राजा । (ससंभ्रममुत्थाय) । भगवन्भविष्यदये ।

शैब्या । भभवं पणमामि ।

तापसः । राजन्विजयी भव । भवति वीरप्रसूभूयाः ।

राजा । (ससंभ्रमम्) । आसनमासनम् ।

१० प्रती । (आसनमुपनयति) ।

राजा । इदमासनमलोपविशतु भवान् ।

(इति सर्वे उपविशन्ति)

राजा । हेमप्रभे द्वार्यवहिता भव ।

L 1 D4 S1 Pt1 -प्रशमनं (for -शमनं). N2 -शमनशान्त्युदकं. S1 Pt1 om. हरिश्चन्द्रस्य. D4 om. (hapl.) न्द्रस्य शैब्यायाश्च.

L 3 M1 om. प्रविश्य.

L 4 D4 इदो इदो (for एदु एदु). N1.2 एदु भवं एदु ; D5 does not repeat एदु ; S3 एदु भवं एदु भवं. M1 D1 भभवं (for भवं). M1 D4.5.7 Pt1.2 उपसर्पतः.

L 5 D4 S3 om. उपसृत्य. S3 om. राजन्.

L 7 N1 D4 णमामि ; S3 वन्दामि (for पणमामि).

L 8 D3 भूयाः (for भव). D3 om. भवति.

L 9 D3 सत्वरं (for ससंभ्रमं).

L 10 D3 जं देवो आणवेदि ति (निष्क्रम्य आसनमानीय) । एवं आसनं (for आसनमुपनयति).

L 11 D3 om. इदमासनं. D1 S3 भगवान् (for भवान्).

L 12 N1.2 M1 D1.3 om. इति.

प्रती । जं महा आणवेदि । (इति निष्कान्ता) ।

तापसः । राजन्प्रतिगृह्यतामिदं भगवतः कुलपतेराशीर्मिरुपहृतित-
प्रभावं निशाप्रजागरान्ते सकललस्य भवतोऽभिषेचनाय
स्वस्त्ययनशेषं भगवता प्रहितं शान्त्युदकम् ।

राजा । (सहर्षमञ्जलिं बद्ध्वा) । महान्प्रसादः ।

तापसः । मन्त्रैः पूतं क्षपितदुरितैः क्षत्रतेजोऽभिवृद्धैः
प्रारब्धस्य प्रशमनविधेरापदामुन्मुक्तीनाम् ।
एतत्पुण्यं किमपि परमं ते क्रियाशेषमस्मो
भूयामृत्यै वितरतु मुदं व्यापदो हन्तु सर्वाः ॥२५
(इत्यभिषिञ्चति) ।

राजा । (स्पर्शमभिनीय) । अये

इदं तत्क्षलबीजस्य प्रसवाङ्कुरकारणम् ।

यस्य प्रसादादादित्यैर्नृपैरुच्चैर्धृतं शिरः ॥२६

L 1 D2. 4-6 S1. 3 Pt1.2 भवं ; D7 महारात्रो ; S2 वेधो (for महा).
D2. 6 Pt2 अणवेदि ; D5 S1 Pt1 आणवेदि. S3 लि (for इति).

L 2 M1 गृह्यतां ; D7 प्रगृह्यतां. D2 भवतः (for भगवतः).

L 3 N1.2 -प्रजागरान्ते. N1 transp. सकललस्य and भवतः. D5 सकलस्य
(for सकललस्य). N2 om. ; D1 भगवतो (for भवतो). D3 अभिषेकायं (for
अभिषेचनाय).

L 3-4 N1.2 अभिषेचनीयस्वस्त्ययन-

L 4 D3 om. स्वस्त्ययनशेषं. D7 ins. marg. कुलपतिना after भगवता.
D2. 4. 6.7 S1.2 Pt1.2 अनुप्रेषितं ; D5 प्रेषितं ; S3 तु प्रेषितं (for प्रहितं).
N1. 2 शान्त्युदकभाजनं.

L 5 N1.2 M1 D1 सुमहान्.

St. 25—*a*) M1 क्षपित- ; D2. 4-6 S1 Pt1.2 शमित- ; S3 प्रशमित-
(for क्षपित-).—*c*) D7 नृपते (for परमं). D1 तत्क्रिया- (for ते क्रिया-).—*d*)
D4 विरमतु. D3 मुदो. D2 हन्त.

L 10 S2 om. इत्यभिषिञ्चति.

L 11 N1.2 स्वस्त्ययनं ; D1 स्पर्शबुद्धं (for स्पर्शं). D3 om. स्पर्शमभिनीय.
St. 26—*a*) S2 ते (for तत्).—*b*) N1 D1. 7 प्रभावाङ्कुर- ; N2 D3 प्रभावा-
D2 om. -कारणं.—*c*) D1.3 प्रभावात् (for प्रसादात्). M1 मन्त्राद्यैः ; D3 आद्यैः
(submetric) (for आदित्यैः).—*d*) D4 इतं (for इतं). D2 ins. शिरं after इतं.

तापसः । भवति शौभ्ये त्वयापि भगवतः कुलपतेरादेशात्सविशेषमप्य
प्रवर्तयितव्यो गृहदेवतानां ब्राह्मणानां च पूजासंभारः ।

शौभ्या । (अञ्जलिं बद्ध्वा) । जं भगवं आणवेदि ।

तापसः । राजन्स्वस्ति भवते । अहमपि प्रारब्धविविधविधिविस्तारं भगवन्तं
कुलपतिमेव संभावयामि । (इति निष्क्रान्तः) ।

शौभ्या । (सर्वैलक्ष्यमपवार्य) । हज्जे चारुमदीय भगवदा कुलवदिषा
समादिष्टो अञ्जउत्तस्स णिसापजाअरो । ता दुज्जणीकदग्धि

L 1 M1 ins. वशिष्ठस्य after भगवतः. N1.2 om. कुलपतेः. N1
समादेशात् (for आदेशात्). S2 विशेष' (for सविशेष'). N1.2 ins. सत्यः
after अथ.

L 2 D3 प्रवर्त्यतां ; D4 प्रवर्तितव्यः. The letter's गृहे lost in S2.
M1 पूजासंस्कार इति.

L 3 D3 om. अञ्जलिं बद्ध्वा. N1.2 कृत्वा (for बद्ध्वा). D2. 4-6 S1.2
Pt1.2 भवं (for भगवं). D2.6 S1 Pt1 आणवेदि ; D5 अणवेदि ; D4
अणवेदि ति.

L 4 D5 om. स्वस्ति. M1 ते (for भवते). N1.2 M1 D3 ins. तव ;
D7 ततो before अहं. N1.2 M1 D1.3 om. -विविध-. D4.5 प्रारब्धविविध-
विस्तार'. The letters विधिं lost in S2.

L 5 D4 om. एव.

L 6 N1.2 वैलक्ष्यं ; D4 सर्वैलक्ष्यं (for सर्वैलक्ष्यं). S3 om. ; D1
जनान्तिकं (for अपवार्यं). N1.2 D3 चारुमदि ; M1 D1.4 S3 Pt2 चारुमदि ;
D1.3 कुलवदिषा.

L 7 N2 S1 Pt1 समादिष्टो ; M1 आदिष्टो ; D3 आदिष्टो. D3 transp.
अञ्जउत्तस्स and णिसापजाअरो. N1.2 ins. अयं after अञ्जउत्तस्स. N1.2 विज्जम-
जाअरो ; M1 अप्पजाअरो ; D7 (corrupt) विज्जिमसजाअरो. D2.5.6 S1.2
Pt1.2 दुज्जणीकदग्धि.

इमिणा दुष्पचरण दुट्ठहिमण । भोदु एव दाव । (प्रकाश-
मञ्जलिं बद्ध्वा) । पसीददु भज्जउत्तो ।

राजा । (सानुरागम्) ।

प्राह्यः प्रिये यदि मयानुनयस्तदायं
मिथ्यापराधकलुषीकृतचेतसापि ।
आरोपयामि तव हारलतां स्वकण्ठे
पलावलिं विरचयामि कपोलदेशे ॥२७॥

शेव्या । (लज्जां नाटयति) ।

राजा । (नाट्येन तथा कुर्वन्) । प्रिये

तव सपुलकः स्वेदो गण्डे करे मम वेपथु-
स्तदुभयविधिव्यप्रारम्भो मुधैव मम भ्रमः ।
अपि विनिहितः कण्ठे हारः स्तनाप्रतरङ्गितो
मम करपरिष्वङ्गप्राप्तं न मुञ्चति वेपथुम् ॥२८॥

L 1 D3 एदिणा (for इमिणा). N2 दुष्पचरण. M1 उट्ठ-; D4 S1
Pc1 दुट्ठ-; D2 दट्ठ-; D3 दट्ठ-; D1 दुट्ठवचणेण; D7 दुष्पचरणहिमण (for
दुष्पचरण दुट्ठहिमण). D2.4 S1.2 Pc1 एवम्; D3 एदं. D7 S2 om. प्रकाशं.

L 1-2 D5 om.; D2.4.6 S1 Pc1.2 transp. प्रकाशं and मञ्जलिं बद्ध्वा.

L 2 N1.2 D1 S3 repeat पसीददु. D6 पसीददु; M1 पसीददु.

L 3 D1 सानुनयं.

S1. 27—a) N2 तदायं.—c) M1 इदि (for तव). N1 D3 इदानीं;
N2 M1 तदानीं; D4 S1 Pc1.2 सुकण्ठे; S2.3 च कण्ठे (for स्वकण्ठे).—d)
N1.2 D1.3.4.7 S2 Pc2 पलावली. N1.2 D1.3 च रचयामि (D1 विरचयामि)
कपोलयोस्ते.

L 9 D3 करोति (for कुर्वन्).

S1. 28—a) D2.4-6 S1-3 Pc1.2 सपुलकस्वेदो गण्डः. D1 समवेपथुः.—b)
S3 तदुभयमपि स्पर्शरम्भो मुधैव मम. D1.2.4-7 S1.2 Pc1.2 -विधिव्यर्षारम्भो (D4
-विधे-; S2 -व्यङ्गा-). D2.4-6 S1 Pc1.2 मुधैव (for मुधैव).—c) D2
विनिहितः; D4 निहितः (for विनिहितः). D7 -तरङ्गिते.—d) D3 करपरि-
रम्भ-; D7 करपरिष्वङ्गाद्. N1.2 -प्राप्तो वेपथुः. D7 प्राप्ते (for प्राप्तं).

शैव्या । अज्जउत्त भववदा कुलवदिणा जथा आणत्तं तथा अणुचिट्ठिं
गमिस्सं ।

राजा । देवि, एवं क्रियताम् । (इत्युभे निष्क्रान्ते) ।

राजा । वयस्य कथं पुनरिदानीं सौत्कण्ठमात्मानं विनोदयामि ।

विद् । भो वयस्स तुमं देवीसंबन्धाए कथाए कीस ण अत्ताणअं विणो
देसि । अहं पि भोअणकथाए अत्ताणअं विणोदइस्सं ।

(प्रविश्य)

वनेवरः । जअदु जअदु भट्टा । एसो क्लु विअड-घोणग्ग-णिइल्लिद-मुत्थ-
त्थली-लग्ग-परिमलुग्गार-सुरहि-णीसास-मारुद-परिक्खित्त-

L 1 D1.3 कुलवदिणा. N1.2 D1.4 जथाणत्तं; M1 आणत्तं; S2.3
अहं आणत्तं. N1.2 M1 om. ; D3 S2.3 तह (for तथा). D4 om. अणुचिट्ठिं.

L 3 D3 om. देवि. N1.2 इति निष्क्रान्ता; M1 इति निष्क्रान्ता;
D1 इति निष्क्रान्ता शैव्या वादमती च; D3 शैव्या निष्क्रान्ता.

L 4 D5 विनोदयामि.

L 5 N1 -संबन्धाए; M1 -संबन्धाए. D5 om.; S2.3 कहाए (for
कथाए). M1 D3 om. कीस य. S2 om.; D4 उण (for य). N1.2
D1.7 transp. य and अत्ताणअं. M1 D3 S2.3 अत्ताणं; D4 अत्ताणं. M1
ins. कित्तिण after this word.

L 6 N1.2 भोअणत्थकथाए; S2 विमोखुए कहाए; S2 भोअणकथाए. M1
D3 S2.3 अत्ताणं. D1 विणोदइस्सं.

L 8 D7 जअदि जअदि; S2 जेदु जेदु. D4.5 do not repeat जअदु. D3
om. जअदु जअदु भट्टा. D2 om.; S2 भट्टो (for भट्टा). M1 ins. देव before
एसो. D4 om.; Pt2 ह (for क्लु). M1 विअल- (for विअड-). N1.2
(Na somewhat corrupt)-घोणपुण्णिणददल्लिद-. D7 -णिइल्लिद-. In this
passage, some words and letters are damaged and lost in S2.

L 8-9 M1 D1 -मुत्थअत्थली-; D2,6 -मुत्थवली-; D4 -मक्खअत्थली-;
D7 -समुत्थअत्थली-; S3 -रप्पवली-.

L 9 D4 -परिमलुग्गार-; D5 -परिमल्लग्गार-; S3 -परिमल्लुग्गार-. D7
-परिरिक्खित्त-; S2 corrupt; S3 -परिक्खित्त-.

दन्त-जन्तन्तर-दर-विकिञ्जन्त-पण्डर-कसेर-ककर-छल-पण्ण-
 पडिवक्क-जभ-विटत-णिभ-जसुकर-पूरिद-दसदिसा - विभाभो,
 वरिसन्त-सिलासारो विभ णवजलहरो, गरुभ-गव्व-गम्भीर-
 घुरघुरा-सह-विहाविद-वण-सीह-णिभर- रवाकण्णणामरि-
 सुण्णमिद-कण्ण-सुत्ति-पुडमुव्वहन्तो, विप्पुरन्त-गरुभ-रोसाणल- 6

L 1 S1 Pti.2 -तन्त-(for -दन्त-). N1.2 -दन्तन्तरपरिविञ्जन्त- ; D3
 -दन्तन्तरच (?) जन्त-. M1 -दन्तन्तरिद-(om. -जन्तन्तर-). D4 -जन्तरदरवधिञ्जन्त- ;
 D7 -जन्तन्तरं च चर्वमाण-. N1.2 D1.7 -पण्डुर- ; S2 -वन्धर- (for -पण्डर-).
 D4 -कुक्कुर- ; D6 -ककर- (for -ककर-). D3 -छडा- ; D4 Pti.2 -छल- ; D7
 -वृह- D4 -पइपण्य- ; Pti.2 -प्रइण्य-.

L 2 N1.2 -परिवक्क- ; D6 -पडिवक्क- N1.2 -विचित- ; D1 -विकिण्य- ;
 M1 D2.3.7 S1-3 Pti.2 -विटत-(for -विडत-). [विडत=मजित]. N1 D1
 -जसुक्केर- ; N2 -जसकेर- ; D3 -जडकर- ; D4 -फूकर- ; D6 -जसुक्करि- ; D7
 -जसुक्कर- ; Pti.2 -जसुकर-. D5 -दशदिशा-. M1 -दहदिभभाओ.

L 3 N1.2 -सिसिरासारो (for -सिलासारो). M1 ins. चण before णव-
 D1 गरु-. D4 गुडभ-. N1.2 M1 -गम्भ- ; D1 -गम्भ-. D2.4 -गम्भीर-
 (for -गम्भीर-).

L 4 D3 -घुरघुर- ; D4 -घुरघुरा- ; D5 -घुरघुरा-(for -घुरघुरा-).
 N1.2 M1 D3 -विहाविद-. N1.2 D1.7 -सिह- ; M1 -मिहि- ; D3-6 S1.2
 Pti.2 -सिंह-. D3 om. -णिभर-. D1 -णिभकरलवो-(for -णिभररवा-).
 N1.2 -रावा- ; M1 -कलरवा- ; D2 -रव्व-(for -रवा-). N1.2 om. ; D1
 -अण्णोण्ण- ; M1 D2 -अण्ण- ; D3 -रुम्मणा- ; D6 -अम्मणा- ; D5
 S1.2 Pti.2 -अण्णणा-(for -रुम्मणा-).

L 4-5 N1.2 D4.5 S1 Pti.2 -मरिसउण्णमिद- ; M1 -मरिसउम्भविद- ;
 D2.5 -मरिसउण्णविद- ; D3 -मरिसिडुण्ण- ; D6 -मरिसउम्मविद- ; S2 -महसउण्ण-.

L 5 S2 om. -कण्ण-. M1 -जुञ्जल ; D5 -यड (for -पुड). D7 उव्वन्तो ;
 S2 समुव्वहन्तो (for उव्वहन्तो). D1 विप्पुरन्त- ; S2 विप्परिद-. D4 -गुडभ-.

सिहा-संदेहिजन्त-तरलतर-जीहा-लदा-वित्थारो, गिरन्तर-परि-
 प्फुरन्त-वण- लग-दावाणलुगार- भासुरो, विभट-तडिच्छटा-
 कडार-केसर- सडा- कडप्पो, गिसिद- करवाल- विमलेन्दणील-
 कज्जल-तमाल-सामलो, परिप्फुरन्त-पिक्कच्छि-विच्छोहो, बहल-
 6 मसीमंसलो, फुलिक्कसेसो विभ दावाणलो, दन्तन्तर-खण्डण-
 भभ-कुण्डलिजन्त- विसदण्ड- भासुर-विभट- दाढा-कराल-मुह-
 कन्दरो, चिरवाल-संघडिद-वेराणुबन्ध- गरुध-रोसुम्भड-कवल-
 गह-विखण्डिद--चन्दमण्डलुवरन्त-कलाजुअल-सोहा-सणाहो

L 1 N2 om. -संदेहिजन्ततरलतरजीहा- ; M1 संदेहिन्तजोजीहा-. N1
 -रत- (for -तरलतर-). S2 -जिहा-. S2 -वित्थरो.

L 1-2 N1 M1 -परिभ्रमण- ; D3 -परिक्रमण- ; D7 -परिभ्रमन्त- (for
 -परिप्फुरन्त-).

L 2 M1 D3 om. -वण-. M1 D3 ins. विसद before भासुरो. M1
 विअल- (for विभट-).

L 3 D7 om. ; N1.2 -कराल- (for -कडार-). N1.2 M1 -कलप्पो ;
 D1 -कडप्पो ; D3.4 -कलावो ; S2 -कडवो (for -कडप्पो). D6 -कडवाल-. D3
 -विमलिन्द- ; D4 -विमलेन्द-.

L 4 N1.2 परिफुरन्त-. D4 -पिक्कच्छ-. N1.2 -विच्छोहो ; M1 -विच्छिवो ;
 D5 -विच्छाओ ; D5 विच्छेहो.

L 5 N1.2 -मंस- (for -मसी-). S2 -मण्डलो (for -मंसलो). N1 D1
 फुलिक्कसेसो ; N2 कुरत्तमेसो.

L 6 S2 -कुण्डलीकिद- (for -कुण्डलिजन्त-). M1 -विअलदाहा-.

L 6-7 N1 -मुहअन्दरो ; N2 -मुहमुहो ; M1 D1 (after corr.) 4-7
 S1.2 Pt1.2 -मुहमण्डलो ; D2 -मुसमण्डले ; D3 -मुहन्तरे (for -मुहकन्दरो).

L 7 N1.2 M1 D7 -संगलिद- ; D1 -संकलिद- (for -संघडिद-). D3
 om. ; N1.2 -वेलाजुबन्ध- (for -वेराणुबन्ध-). D4 -गुरुध-. D3.4.7 Pt3
 -रोसुम्भड- ; M1 -रोसोम्भव-. N1.2 -कर- (for -कवल-).

L 8 N1.2 -विहण्डिदभज्ज- ; M1 -विहण्डिदचन्द- ; S2 -विषट्ठिअचन्द- (for
 -विहण्डिदचन्द-). D3 -चण्ड- (for -चन्द-). N1.2 -मण्डलोमअदुत्तन्त- ; M1
 -अण्डलतो- ; D2.5 -मण्डलोच्चरन्त- ; S2 -मण्डलोच्चरिद-. N1.2 -कर- (for
 -कला-). D7 -जुअड- (for -जुअल-).

विभ, पलभ-जिसा-तिमिर-संधाओ ओदारिद-वरा-वलभ-लीला-
समुत्थिदो विभ भभवं महावराहो उत्थिदो वराह-जूधाधिबदी
मभवभूमिं । ता एव सुणिभ भट्टा पमाणं । अहं पि तहिं
जेव गच्छामि । (इति निष्क्रान्तः) ।

राजा । (सहर्षम्) । हन्त लब्धमिदानीं विनोदस्थानम् ।

विदू । (सरोषम्) । भो वधस्स अरण्णचक्रमण-कण्ठभसभविमहण-
समविसमलङ्घण-बुभुक्खा-पिआसा-दोस-संकुलं बहुपण्णवाभं
जइ मभवं विणोअणोवाअं । ता किं उण दे आभासदुणं
भविस्सदि ।

L 1 D1 पलय- ; M1 D7 पडभ- ; S2 पञ्चलिअ-. M1 -संधाओ ; D1.
3 -संदाहो (for -संधाओ). N1 D3 ओदाविद- ; D1. 7 ओदारिद- ; other
Mss ओदालिद-. D2. 4 -वलय- (for -वलभ-).

L 1-2 N1. 2 (N2 somewhat corrupt) -विसमितिदो ; M1 -विसाम-
उत्थिदो ; D1 -वीसामुत्थिदो ; D3 -वीसामोत्थिदो (for -लीलासमुत्थिदो).

L 2 D2. 4-6 Pti. 2 om. भभवं. N1 D1. 3 उवत्थिदो ; M1 उअत्थिदो ;
D5 उच्छिदो (for उत्थिदो). N1 M1 ins. देव ; D1 ins. देव ; D3 ins.
देव महा- before वराह. M1 वराहाधिपयि. N1-जूहाहिओ ; D1. 7 -जूहाहिवई ;
D4 -जूधाधिबदी ; D6 -जूधाधिवई ; other Mss -जूधाधिवई.

L 3 N1 अ मभवभूमिं ; N2 corrupt ; M1 मभवभूमिं ; D4
मिअवभूमिं (for मभवभूमिं). M1 om. ता. N1. 2 एव ; M1 D1. 3 एव
(for एदं). N1. 2 M1 D1 पमाणं. M1 D1 om. ; D3 वि (for पि).

L 4 N1. 2 M1 D1 जेव ; D2-7 S1 Pti. 2 जेव. N1 गच्छम्मि.
S1 Pti. 2 om. इति निष्क्रान्तः .

L 5 N1. 2 साहादं ; D1. 3 सोत्ताहं (for सहर्षं). N1. 2 D7 repeat ;
D4 om. हन्त. D1 मनोविनोद- ; D3 विनोदविस्तर- (for विनोद-).

L 6 N1 M1 D1 -कण्ठभसत्थ- ; N2-किअअणअ- (corrupt) ; D4
-कण्ठभस्सअ- ; D7- कण्ठअसंख- . D2 - सविमहण- (for -सअविमहण-).

L 7 D2-4 S1 Pti. 2- पिआसा- (for -पिआसा-).

L 7-8 D3 -पण्णवाअणिमित्तं मभव्वं, omitting जइ.

L 8 D4 मिअव्वं. N1. 2 (corrupt) जइ अतणो विणोदो किं पुण दे ; D1
जइ मभव्व अविणोओ किं उण दे. D2. 6 विणोवाअं ; D3 विणोअदार्णं ; D4
विणोदणोवाअं (for विणोअणोवाअं). N1. 2 D4 आआसत्थार्णं ; M1 -हाअं.

L 9 M1 ins. ति after भविस्सदि.

राजा । वयस्य मृगया हि नाम भृशमुपकारिणी राक्षाम् । पश्य
 खिन्नं विनोदयति मानसमातनोति
 स्थैर्यं चले वपुषि लाघवमादधाति ।
 उत्साहबुद्धिजननीं रणकर्मयोग्यां
 राक्षां मुधैव मृगयां व्यसनं वदन्ति ॥२९॥

तदेहि तन्नैव गच्छावः ।

(इति निष्क्रान्तौ) ॥

इति प्रथमोऽङ्कः समाप्तः ॥

L 1 D4 om. वयस्य and हि. D3 मृगयेति नाम भृशं. D2. 5.6 S1. 3
 Pcr. 2 तथा हि ; D4 ता हि (for पश्य).

St. 29—*a*) M1 आदधाति (for आतनोति)—*b*) N1. 2 भ्रमे ; M1
 श्रुये ; D1 वने (for चले).—*c*) N1. 2 M1 D1.3.7 उत्साहबुद्धिजननी
 (M1 D1. 7 'जननी'). N1. 2 D3 -कर्मयोग्या.—*d*) N1. 2 D1 राक्षो.
 N1. 2 मृगया.

L 7 N1. 2 इति निष्क्रान्तः ; D2. 4-6 S1. 3 Pcr. 2 इति निष्क्रान्ताः सर्वे ।

Colophon. N1. 2 M1 D2. 5-7 S1. 2 प्रथमोऽङ्कः ; D1 इति प्रजापते
 नाम प्रथमोऽङ्कः ; D3 स्वप्रविभागतो नाम प्रथमोऽङ्कः ; D4 इति श्रीमचण्डकौशिक-
 नाटके प्रथमोऽङ्कः ; Pcr. 2 इति आर्यवेमोश्वरकृते चण्डकौशिकनाटके प्रथमोऽङ्कः ; S3
 इति प्रथमोऽङ्कः.

द्वितीयोऽङ्कः

(नेपथ्ये)

भो भो वराहान्वेषिणः

एष क्षुब्धनाति पङ्कं दलति कमलिनीमसि गुम्फाप्ररोहा-
नारान्मुस्तास्थलानि स्थपुटयति जलान्युत्कसेरुणि याति ।
प्राप्तः प्राप्तः प्रविष्टो वनगहनमयं याति यातीति सैन्यैः
पञ्चाद्विध्यमाणः प्रविशति विषमान्काननान्ताम्बराहः ॥१॥

तद्वष्टभ्यन्तां समन्ताद्वनानि । तथा हि
आस्तीर्यन्तामुपान्ते वनवृतिनिपुणैर्जालिकैर्जालबन्धा
मुच्यन्तां शृङ्गलाभ्यः श्वगणिमिरटवीगह्वरे सारमेयाः ।

Some letters and words are lost through damage in S2 ; they are generally ignored in the critical notes here ; only variant readings are noted.

Pt2 धीगणेशाय नमः.

L 2 S2 om. भो भो वराहान्वेषिणः. S1 Pt1.2 do not repeat भो. D1 ins. सैनिकाः after वराहान्वेषिणः.

St. 1—b) D1.3 [न] मुस्ताकीर्णस्थलानि ; D6 [आ] रान्मुक्तास्थलानि ; Pt2 [प्रा] सारान्मुक्ता. M1 वनानि (for जलानि). N1.2 D7 उत्कसेरुणैः ; S1 Pt1.2 उत्कसेरुणि (for उत्कसेरुणि). M1 D1.3 उपैति (for याति). S2 स्थपुटयति नितरां चोणया चञ्चलमय.—c) D4 om. all words from प्राप्तः up to तथा हि. N2 विशति (for प्रविष्टो). D6 वनगहनमयं.—d) गहनान् (for विषमान्). For cd) S2 subst. : जलान्युत्कृत्य बल्वाद्घुक्कुरितमहाशब्दघोरं दधाना धर्मारण्ये कुहते न श्चिटीः कान्ययं जानि तानि ।

L 7 N1.2 M1 D2.4-6 S1 Pt1.2 तद्वष्टभ्यन्तां ; (Text-reading in D1.3-7 S2). N1.2 M1 D1.2 अरण्यानि (for वनानि). D2.4.5 S1 Pt1.2 om. ; D7 समन्तादवलोक्य (for तथा हि).

St. 2—d) N1.2 M1 D1.3 उपान्तेष्वनुवृत्तिनिपुणैः. निपुणैः lost in S2.—b) M1 शृङ्गलाभ्यः. D1.2.6 श्वगणिभिः ; Pt2 श्वगणिः. N1.2 -सङ्कुले (for -गह्वरे).

आकीर्यन्तां स्थलानि भ्रमशिथिलहयैः सादिभिः पाशहस्तै-
र्व्याधूयन्तां कृतान्तैरिव मद्भिष्वरैर्वेण्डिभिः काननानि ॥२॥

(ततः प्रविशति रौद्रोज्ज्वलवेषः संभ्रान्तो विघ्नराट्) ।

विघ्नराट् । (साशङ्कम्) ।

- 5 शंभोः समाधिरपि येन कृतान्तरायो
दक्षस्य चाश्वरविधिः शिवयोश्च केलिः ।
सोऽहं जगत्सूयहितव्यवसायसिद्धि-
विश्वसविभ्रमपरः परमोऽस्मि विघ्नः ॥३॥

तदहमिदानीम्

- 10 विद्यात्रयं हरिहरात्मभुवामसाध्य-
मुग्रैस्तपोभिरिह साधयतो महर्षेः ।
क्रीडावराहवपुरय समुद्धरामि
लोकत्रयं हरिरिवादिवराहरूपः ॥४॥

(पश्चादवलोक्य समयम्) । अहो मे जगत्कल्याणपरिपन्थिनः परपौष्पान्तराय-

St. 2 (contd.).—c) D6 आस्तीर्यन्तां (for आकीर्यन्तां). D7 प्रवेशाः (for स्थलानि). N1.2 M1 D3 प्राश (M1 D3 पाश) हस्तैरशेषैः (for सादिभिः पाशहस्तैः).—d) D5 तैरिव (for कृतान्तैः). S2.3 -वरैः (for -चरैः). D3 दण्डिनः.

L 3 N1.2 om. रौद्र and संभ्रान्तो. S2 वराहवेषः (for रौद्रोज्ज्वल०). D3 -वेषवरः (for -वेषः).

L 4 D2.3.6 om. विघ्नराट्. M1 ins. आत्मगतं; D3 ins. स्वगतं after साशङ्कं.

St. 3 The first two pādas are lost in S2.—b) N1.2 चाश्वर.—c) D2 om. हित. D1 -हितव्यसनाय सिद्धो.

L 9 D5 तदहं तदानो'.

St. 4—d) D4 हरिरिवाध-; D5 हरहरादि-. Much of this verse is lost in S2.

L 14 M1 om. समयं. D1 जनसूयकल्याण-. D3 om. कल्याण. N1 परम- (for पर-).

रसिकस्यानपेक्षितशरीराणि साहसानि । यतः कृतान्तदन्तान्तरवर्तिनमात्मानं
 मन्यमानेन मया कथं कथमपि शरगोचरं परिहृत्य नीतस्तावद्यमपि महारा-
 राजहरिश्चन्द्र इममरण्योद्देशम् । तथावद्विभ्रामिन्नस्याधमममुं प्रापयामि ।
 यतस्तेन किल तीव्रतपसा क्षत्रियब्राह्मणेन सर्गान्तरप्रथमप्रज्ञापतिना
 निशङ्कयाजकेनोत्पत्तिस्थितिप्रलयविधायिनीनां गुणत्रयमयीनां विद्यानां ६
 सिद्धये किमपि दुष्करमारब्धं वर्तते । तथा हि

यतो धाता विभ्वं सृजति न हरिर्नापि च हरो

हरिर्गोसा लोकानवति न विरिञ्चिर्न च हरः ।

यतः संहर्तासौ हरति हर एकस्मिन्भुवनं

तदेकस्मिन्सिद्धिं व्रजति कथमन्यत्र निखिलम् ॥५॥

10

L 1 M1 साहसिकानि. D3 ins. भवन्ति after साहसानि. N1.2 D1
 -दन्तान्तरवर्तिनं; D4 कृतान्तरवर्तिनं; D7 ins. अपि before आत्मानं.

L 2 S3 अमन्यमानेन. D1-3.7 S1 Pt1.2 om. मया here and place
 it before महाराज-. M1 S2 om. मया. M1 om. कथं कथमपि. D3 om. अपि.
 N2 रोगार्तं (for शरगोचरं). N2 damaged from परिहृत्य to हरिश्चन्द्रः. D7
 परिहृत्य (for परिहृत्य). N1 M1 D1.3 परिहृत्यानीतः. D1 तदयं (for
 तावदयं). D3 om. अपि after अयं.

L 2-3 D6 om. all words from मया to महाराज. N1 D3 राजा (for
 महाराज-).

L 3 D3 ins. इतो after तथावत्. M1 D3 आश्रमपदं. S3 om. N1.2
 M1 D3.7 एनं (for अमुं). D3 प्रवेशयामि; D4 प्रयामि (for प्रापयामि).

L 4 D1 यतः किल तेन (for यतस्तेन किल). D3 यत्न (for यतः).

L 5 M1 निशङ्कयाजिना. D5 -प्रलयप्रथविधायिनां (sic). N1.2 M1 om.
 गुणत्रयमयीनां. D6 om. विद्यानां.

L 6 D7 ins. कथं after किमपि. D3 दुष्करं प्रारब्धं. M1 महादुष्करं.
 S3 ins. विधिबिलसं before वर्तते. D5 प्रवर्तते (for वर्तते) and om. तथा हि.

St. 5—*a*) Much of first two pādas lost in S2. D5 ततो (for
 यतो). D4 ins. स before सृजति and om. न after it.—*b*) D4-6 विरिञ्चिर्न.
 S3 विरिञ्चि न हरः.—*c*) N1.2 M1 D3 यतो वा संहर्ता.—*d*) D1 व्रजतु.

(विचिन्त्य) । अथवा परमनैष्ठिकेऽस्मिन्किं न संभाव्यते । किं तु सुलभकोपतया मुनिस्वभावानां कामक्रोधयोश्च भेयःपरिपन्थिनी वृत्तिमाश्रित्येदमुपक्रान्तम् । तन्न जाने किमत्र फलिष्यतीति ।

(नेपथ्ये)

६ गहनतरवनान्तरार्धानर्गवित तिष्ठ रे क्रोडाधम तिष्ठ ।

दूरं कुतूहलवशात्क्षणदृष्टनष्ट

मायामिवाश्रितवतापहतस्त्वयाहम् ।

पन्थानमेषि यदि मेऽद्य दृशोस्तदानीं

मृद्भासि दुष्ट न पुनर्नलिनीवनानि ॥६॥

१० विघ्न । (ध्रुत्वा सहर्षम्) । अये कथमासन्न एवायम् । तद्यावदितो निर्गत्य तामेव मायामास्थाय दर्शयामात्मानम् । (इति सत्वरं परिक्रम्य निष्क्रान्तः) ।

(ततः प्रविशति गृहीतशरासनोऽनुसरणं नाटयन् रथस्थो राजा सारथिश्च) ।

L 1 M1 परस्मिन्नेष्ठिके. N2 अन्यस्मिन् ; D1.3 तस्मिन् (for अस्मिन्). N1.2 D1.3 न किंचन (D1.3 किंचित्) संभावयामि (D3 संभावितं) (for किं न संभाव्यते).

L 2 M1 सुलभकोपितया ; D3 सुलभक्रोधतया. S3 मुनिस्वभावतया. D2 भेयःपरिपन्थिनी ; D4 भेयःपरिपन्थिनोः.

L 3 N1.2 आसन्न (for आश्रित्य). S3 अपाकमं (for इदमुपक्रान्तं). D1 जानासि (for जाने). D1 पतिष्यति ; D5 भविष्यति ; S3 फलं भविष्यति (for फलिष्यति). N1.2 D3 om. इति.

L 5 N1 गहनतरवनान्तरार्धान- ; N2 वनान्तरेऽप्यन्तरार्धान-. S2 -गर्वितं (for -गर्वितं). D4 transp. (first) तिष्ठ and रे. D1 repeats (first) तिष्ठ. N2 M1 D3 क्रोडाधम. D4 om. (second) तिष्ठ.

St. 6—a) D5 क्षणदृष्टि.—c) M1 दृशः.—d) N1 D1 मन्भासि ; N2 मन्भासि (corrupt) ; D3 मन्भाति (for मृद्भासि). D3 -दृष्टानि (for -वनानि).

L 11 D3 ins. बहिः before निर्गत्य. N1.2 तामेव ; M1 इमामेव (for तामेव). M1 अवस्था (for माया). D3 transp. दर्शयामि and आत्मानं. N1.2 D1 ins. अस्म before आत्मानं.

L 12 D5 परिक्रम्य (for परिक्रम्य).

L 13 M1 om. [अ] अनुसरणं नाटयन् रथस्थो. D3 om. रथस्थो. D4 स रथस्थो. M1 रथस्थो (for सारथिः).

राजा । (पूर्वोक्तं पठित्वाप्रतोऽवलोक्य सहर्षम्) । आर्य आर्य नाति-
दूरवर्तिना तेन भवितव्यम् । तथा हि पश्य

मृणालीभिः कीर्णैः कवलगलिताभिर्वनभुवः

सरस्तीरे धाराः क्षुभितजलनिस्यन्दिपयसाम् ।

अमोद्रीणैः फेनैः शबलनवशष्पाः स्थलभुवो

5

घनास्तन्निःश्वासैर्मरुत इह मुस्तासुरभयः ॥७॥

(निपुणमवलोक्य सहर्षम्) । आर्य अयमसौ पश्य पश्य

हेलावकितकन्धरः सरभसप्रोत्सातकन्दाहुर-

व्यासक्ताकुललोलनालनलिनं वक्त्रान्तराले वहन् ।

L 1 D1 दूरं कुतूहलवशादिति पूर्वोक्तं पथं पठित्वा ; D3 गहनतरवनान्तरिति पठित्वा (for पूर्वोक्तं पठित्वा). Pt2 reads सार्० (for सारथिः ?) as stage direction after पठित्वा. D3 पुरोऽवलोक्य (for अग्रतो०). D2.7 आर्योऽयं ; D3 अये ; N1.2 M1 D1 S2.3 आर्य only once. D5 ins. अथ after second आर्य.

L 2 D4 -दूरे वर्तिना. S3 om. ; D4.5 repeat पश्य.

St. 7 Parts of first two pādas lost in S2.—a) N1.2 M1 कोर्णैः. N1.2 तटवनं ; D1 तटभुवः ; M1 D3 तरुवनं (for वनभुवः).—b) N1.2 D1 धारा. D3 क्षुभिततरनिस्यन्द-. N1 -निःस्यन्द- ; N2 -निःस्यx ; D5.7 -निस्यन्द- ; Pt2 -निष्यन्द-.—c) N1 शबलवनशस्याः (शरपाः ?) ; N2 corrupt ; D1.4 शबलवनशष्पाः ; D3 नवपुष्पाः ; D7 नवमस्या ; S3 नवशष्पा.—d) D3 घनान्तर्निश्वासेः.

L 7 M1 om. ; N1.2 D1 सोत्साहं (for सहर्षं). D2.4-7 Pt1.2 repeat आर्य. N1.2 do not repeat पश्य. M1 आर्य परयायमसौ.

St. 8 Part of the second pāda lost in S2.—a) S1 Pt1.2 हेलावकित-
कन्धरः. D1 सरभसः प्रोत्सातकन्दाहुरो ; D7 सरभसोत्साताहुरो.—b) N1.2 D1
transp. लोल and नाल ; N2 corrupt. D2 om. -नाल-. N2 M1 D3-7
वक्त्रान्तरालं.

अन्तर्गूढविरुढनाभिनलिनप्राप्तासनाम्भोरुहः

क्रीडाकोड इवोद्दिधीर्षति पुनर्दंष्ट्राप्रलम्भां मुषम् ॥८॥

(सानन्दम्) । कथं (अवलोक्य) मामपिमुखमापतितः । (इति शरसंधानं नाटयति) ।

5 सूतः । (सकौतुकमवलोक्य) । आयुष्मन्पश्य पश्य
गर्वादेत्य पुनर्निवृत्य तरसा लक्षीकृतस्तत्क्षणं
त्रासाकुञ्चितमायताप्रचरणः पश्चार्धमाकर्षयन् ।
श्वासोद्वेकविदीर्णसूक्ष्मविवरभ्रश्यन्मृणालाङ्कुरो
दंष्ट्रामर्पयतीव ते व्यपगतम्रीडाविलक्षाननः ॥९॥

10 राजा । (बाणमोक्षं नाटयन्नुपपसंहृत्य समन्तादवलोक्य साश्चर्यम्) ।
कथमनघसर एवैतत्क्षणतिरोहितेऽस्मिन्बाणमोक्षः कृतः । तथा हि

St. 8 (contd)—c) M₁ D₁. 2 -नाभिनलिनः ; D₄ -नाभिनलिनो-
N₁ -क्षितासनाम्भोरुहः ; N₂ D₃. 6.7—क्षितासनाम्भोरुहा (D₃ ०रुहं) ; M₁
+ + सनाम्भोरुहा ; D₄. 5 -प्राप्तासनाम्भोरुहा ; S₂. 3 -प्राप्ताननाम्भोरुहः—d)
M₁ D₇ कोडाकोल. D₃ दन्ताग्र- (for दंष्ट्राग्र-). N₁. 2 D₁ -बुस्था ; M₁
+त्ता (for -लम्भां)

L 3 M₁ D₃ सानन्दमवलोक्य कथमयं (M₁ कथमसौ) ममापि (M₁
०मि) मुखं. D₇ ins. अयं after कथं. N₁. 2 D₁ आलोक्य (for अवलोक्य).
M₁ आपतति ; D₁ आयाति (for आपतितः).

L 4 M₁ D₁. 7 संधानं (for शरसंधानं).

L 5 D₁ ins. सोत्साहं after अवलोक्य. D₃ does not repeat पश्य.

St. 9—d) M₁ निपत्य ; D₄-6 विवृत्य. M₁ सहसा ; D₄-6 रमसान् (for तरसा).
—b) N₁. 2 D₁ त्रासात् (for त्रासा-). N₂ आयाताक्षचरणः ; D₁ ०र्धचरणः ; D₇
०प्रचरणं. D₁ पाश्चार्धं. —c) M₁ -विशीर्ण- (for -विदीर्ण-)—d) N₁
तुभ्यमनपम्रीडा- ; N₂ तु व्यपनयकोडा- ; D₃ ते व्यपगतम्रीडा- ; S₃ व्यपगतभूम्बाः.

L 10 N₁. 2 ins. राजा after बाणमोक्षं. D₂. 3 S₁ Pt₁. 2 बाणमोक्षणं.
M₁ D₂. 4. 6 S₁. 2 Pt₁. 2 उपसृत्य (for उपसंहृत्य). N₁. 2 D₃. 7 ins. च
after उपसंहृत्य. N₁. 2 आलोक्य (for अवलोक्य). D₅. 6 ins. च after
अवलोक्य. M₁ om. साश्चर्यं.

L 11 S₃ अये (for कथं). N₁. 2 एवमेतत् ; D₁ एवायं ; D₃ एव ; S₃
एव तत् (for एवेतत्). M₁ क्षणपरिचितेन. N₁. 2 M₁ D₁. 3 तस्मिन् (for
अस्मिन्). M₁ D₃ बाणमोक्षत्वं ; D₇ बाणमोक्षनं. N₁. 2 D₁. 3. 7 om. कृतः.
D₃ यतः (for तथा हि).

क्षणादन्तर्धत्ते क्षणमथ दशोरेति विषयं

मुहुर्दूरं यातो भवति पुनरप्यन्तिकवरः ।

पुरः पार्श्वे पश्चाद्भूमति परितस्तत्कथममुं

स्फुरन्निधुल्लोलं कलयति नु लक्ष्यं मम मनः ॥१०॥

(निपुणमवलोक्य दूरतो दृष्ट्वा सानन्दम्) । कथमिमामरण्यानीमतिक्रम्य ८

प्रसन्नां भुवमधिकरुहः । सूत सूत सत्वरं प्रेषयाभ्यान् । क पुनरिदानीं
यास्यति ।

सूतः । (तथा कृत्वा रथवेगमभिनीय) । आयुष्मन्पश्य पश्य

जवाजित्वा पश्चात्सततरजसः पृष्ठमरुतः

पुरो लक्ष्यासत्तिस्वरितमनुधावन्मम मनः ।

10

अयं ते निष्कम्पवज्रपटपरामृष्टजलदो

रथस्तांस्तान्देशानमिपतति तुल्यं त्वदिधुभिः ॥११॥

St. 10—b) S₃ पुनरत्यन्तिकवरः.—c) N₁. 2 M₁ D₁.7 पुनः (for
पुरः). M₁ पश्चादमे (for पार्श्वे पश्चात्). D₃ व्रजति (for भ्रमति). D₄ नु
(for तत्). M₁ D₁ क्षणं (for कथं).—d) N₂ स्फुरन्निधुल्लोलं कलयति ननु लक्ष्या
मम मनः. M₁ विधुल्लोलः. N₁ M₁ D₁. 3. 6. 7 न ; S₂. 3 न (for नु). D₅
मे (submetric) (for मम).

L₅ D₁ निपुणतरं. N₁.2 आलोक्य (for अवलोक्य). D₃ दूरं (for
दूरतो). M₁ om. दूरतो दृष्ट्वा सानन्दं.

L₆ D₆ सतभुवं (for प्रसन्नां भुवं). M₁ D₄-7 do not repeat सूत.
S₂.3 तत् (for सूत सूत). M₁ om. सत्वरं and reads प्रेरय (for प्रेषय). S₂
ins. आशुगमनाय after अभ्यान्. M₁ S₂ om. क.

L₇ D₃ गमिष्यति ; D₅ याति (for यास्यति).

L₈ D₃ om. रथवेगमभिनीय. N₂ D₃ do not repeat पश्य.

St. 11—a) D₁ विततः ; D₂.4.5.7 प्रततः ; D₆ पतत- (for सतत-).
D₆ स्पृष्ट- (for पृष्ट-).—b) D₅ परो (for पुरो). N₁.2 (N₂ corrupt) पुरो
लक्ष्यासति ; D₇ लक्ष्यासतिः. D₅ om. मम.—c) N₁.2 निष्कम्प पञ्चपटपरो-
न्यष्टजलदो. D₄ -रय- ; D₆ -य- (for -यट-). S₃ -यटपरामृष्टजलदोः.—d)
S₂ रथस्तै.

राजा । (सविस्मयम्) । तथा हि

दिवि व्यावलाग्निर्विजितपवनैः स्यन्दनहयै-

र्ज्वाबुत्क्रामद्भिर्जलनिधिमिवाह्वाय पततः ।

अहो दूरादूरं व्रजति मम मित्राञ्जनचय-

८ छविश्यामः क्रोडो दिनकृत इव ध्वान्तनिचयः ॥१२॥

(अग्रतोऽवलोक्य सखेदम्) । कथमिमामरण्यानीमतिक्रम्य संप्रत्यस्त-
मितदर्शनस्य पदपंक्तिरप्यन्तर्हिता । भवतु अग्रतस्तावदिमां सुखिग्धा-
मरण्यलेखां विचिनोमि । (इति तथा कुर्वन्सानन्दम्) । हन्त हन्त
तपोवनोपकण्ठेनानेन भवितव्यम् । तथा हि

१० आमूलं कचिवुद्धृता कचिदपि छिन्ना स्थली बर्हिषा-

मानम्रा कुसुमोन्मयाश्च सदयाकृष्टाप्रशाखा लता ।

एते पूर्वविलूनवत्कलतया रुढव्रणाः शाखिनः

सद्यश्छेदममी वदन्ति समिधां प्रस्यन्दिनः पादपाः ॥१३॥

L 1 N1.2 D3.7 ins. आश्चर्यं after सविस्मयं. M1 सवि+चर्यमाश्चर्यं.
N2 M1 om. ; D1 आर्यं परव (for तथा हि).

St. 12—*a*) N1.2 दिवं.—*b*) N1.2 पतितः.—*c*) N1.2 स तु (for मम).
M1 -चयः.—*d*) D7 -विविः. N1 -स्यामः ; D4.6 S2.3 -ह्वायः (for -श्यामः).
M1 D3 कोलो (for क्रोडो). N2 दिनकर ; D6 दिनकृत (for दिनकृत).

L 6 N1.2 M1 D1.3 अन्यतो (for अग्रतो). M1 D1.3 इष्टा (for
अवलोक्य). M1 अये (for सखेदं). M1 D3 om. संप्रति.

L 7 N1 D1 ins. अस्व before पदपंक्तिः. M1 अन्यतः (for अग्रतः).

L 7-8 N1 सुखिग्धरमणीयास्तरण्यलेखाश्च ; N2 corrupt ; M1 अरण्यो-
र्हः ; D1 इमां सुखिग्धरमणीयामरण्यलेखां ; D3 इमामरण्यलेखां सुखिग्ध-
रमणीयां.

L 8 M1 D3.4 S2 om. इति. N1.2 D1 ins. इष्टा before सानन्दं.
M1 om. सानन्दं. D1 अये ; M1 D3.4 S1 P1 हन्त (for हन्त हन्त).

L 9 D3 तपोवनोपकण्ठ एव तेन.

St. 13—*a*) D5 आकृतं and उद्धृता. D3 S1 P1 बर्हिषां (for बर्हिषा).—*b*)
D1 व्यावलाग्निः ; D7 S2 P2 आनम्राः. N1 M1 D1.4.6.7 S2 P2 लताः.—*c*)
N1.2 पूर्वविलूनवत्कलितव्याः.

(समस्तादवलोक्य भुतिमभिनीय सकौतुकम्) । आर्यं पश्य पश्य

नीपस्कन्धे कुहरिणि शुकाः स्वागतं व्याहरन्ति

प्राणप्राही हरति हृदयं हव्यगन्धः समीरः ।

एता मृत्युः सलिलपुलिनोपान्तसंसक्तदर्भं

पश्यन्त्योऽस्मान्सचकितदृशो निर्हं राम्भः पिबन्ति ॥१४॥

6

तदलमिदानीमाभ्रमोपशस्यचारिणानेनान्विष्टेन । सूत सूत संप्रति
गृहीतोदकान्विभ्रामयाभ्रान् । यावदहमपि धनुर्मात्रसहाय एवाभ्रमपर्व
प्रविश्य मुनीनभिवादये । अतिक्रान्तान्यर्हणीयसमाजनानि किल श्रेयसां
परिपन्थीनि भवन्ति । (इति रथावतरणं नाटयति) ।

सूतः । यथादिशति स्वामी । (इति निष्क्रान्तः) ।

10

L 1 N1 आलोक्य ; D4 विलोक्य (for अवलोक्य). D1 अये (for आर्यं).
D7 does not repeat पश्य. M1 आश्चर्यं पश्य (for आर्यं पश्य पश्य).

St. 14—*a*) D7 नीपस्कन्धे. N1 लोनाः स्कन्धे कुशलमिव शुकाः ; N2
corrupt. D5 व्यागतं (for स्वागतं).—*b*) N1.2 D2.4.6 हव्यगन्धिः ; S3
हव्यगन्धो.—*c*) N1.2 M1 D1 सलिल- (for सलिल-). N1.2 M1 D1.3 -संशक्त-
(D3 -संसर्ग-) दर्भोः (D1.3 -दर्भं).—*d*) N1.2 चकितस्वदृशो (for सचकित०).

L 6 N1 अनेनास्मिन् भवितव्यम् ; N2 corrupt ; M1 D1.4.6 तेनान्विष्टेन
(for अनेनान्विष्टेन). D2.4 S1 Pt1.2 do not repeat सूत. S3 om. सूत सूत.
M1 om. संप्रति.

L 7 The portion of the text from तसहाय up to ततः प्रविशति
(before Act iii. 4) is lost on missing folios in D1. N2 धनुःशरीरमाल-
सहायः.

L 8 N1.2 ins. आशु before मुनीन्. N1.2 M1 D3 अभिवादयिष्ये. M1
अर्हणीयानि समाजनानि ; D7 अर्हणीयजनसमाजनानि.

L 8-9 D7 श्रेयःपरिपन्थीनि.

L 9 D3 om. ; D4 ins. किल after परिपन्थीनि. D5 om. इति. N1.2
रथावतरणं ; D5 रथावतरं.

L 10 D6 यत् (for यथा). N2 om. यथादिशति स्वामी. N1 देवः ; D3
आयुष्मन् (for स्वामी). D4 om. इति.

राजा । (चिन्तां नाटयित्वा सन्निधायम्) । अहो निर्ग्रन्थिरमणीयतया
निरतिशयानि तपोवनवासिनां सुखानि । कुतः

मनः संभोगेभ्यः स्पृहयति न संकल्पविरतं

वियोगेषु स्नेहान्विदधति न वा निर्ममतया ।

6

अहंकारत्यागाभिज्ञपरविभागव्युपरमे

परां शान्तिं प्राप्ताः किमपि सुखिनः संयमधनाः ॥१५॥

(सविनयं परिक्रम्य साध्वसमभिनीय साशङ्कम्) । अये कथं

सापराधस्येव साध्वसमुपजनयस्यप्रभयदुरालोकान्यदृष्टपूर्वतया तपो-
वनानि । अथवा सर्वाभिभावि किमप्यनभिभवनीयं तेजसामुपरि तपोमयं

10 ब्राह्मतेजः । कुतः

L 1 D3 om. the stage direction. D7 om. चिन्तां नाटयित्वा. N1.2

M1 D3.7 निर्द्वन्द्व- (for निर्ग्रन्थि-). D4 -रमणीयता (for -रमणीयतया).

L 2 D4 निरतिशयितानि. D7 तपोवनानां (for तपोवनवासिनां). D6
om. कुतः.

St. 15—*a*) S3 संभोगाय (for संभोगेभ्यः). D4 संभोग- (for संकल्प-).
S3 संकल्पपरवित्तं.—*b*) N1.2 वियोगान्स्नेहान्वा (for वियोगेषु स्नेहान्). S3 स्नेहं
(for स्नेहान्). D4 च ; D6 वा (for वा). N2 निर्मलतया. M1 वियोगे++
त्साहान्न दधति पुनर्निर्ममतय ; D3 वियोगे स्नेहो नाभिभवति मनो निर्ममतया (unmetri-
cal); D7 वियोगे स्नेहान्वा दधति न पुनर्निर्ममतया.—*c*) D2 om. अहंकार-
S2 -विभागे व्युपरमे.—*d*) D5 सुखितः ; Pt2 सुधियः. D4 संयमिधनाः.

L 7 M1 सविस्मयं ; S2.3 सवितर्कं (for सविनयं). D3 सशङ्कं.

L 8 M1 एव (for इव). N1 M1 D3 ins. मे before साध्वसं. D2
जनयन्ते (for जनयन्ति). D4 -धन्य- (for -प्रभय-). D2 om. all words
from प्रभय to भवनीयं (l 9). D5 om. ; D4 -पूर्वाणि (for -पूर्वतया).

L 8-9 D3 मे साध्वसान्युपजनयन्त्याश्रुदूरालोकतया तपोवनानि.

L 9 S3 सत्त्वाभिभावि. N1.2 अनन्तर्भवनीयं (for अनभिभवनीयं). D3
नाभिभावि (for all words from सर्वाभि- to -भवनीयं). D4 -भावनीयं (for
-भवनीयं). D6 तपोमय-.

L 10 N1 ब्राह्मणं तेजः ; N2 ब्राह्मणतेजः ; D3.5.7 S2 ब्राह्मं तेजः.
D5 repeats कुतः.

पदे पदे साध्वसमावहन्ति

प्रशान्तरम्याप्यपि मे वनानि ।

सर्वाणि तेजांसि मृदुभवन्ति

स्वयोनिमासाद्य यथाम्निरम्भः ॥१६॥

(इति ससाध्वसं परिक्रामति) ।

6

(नेपथ्ये)

परित्ताअध अज्जा परित्ताअध । एदाओ अणवरधमाणाओ अणाधाओ
असरणाओ हुदवहे परिक्लिविआमो मन्दभाइणीओ । ता परित्ताअध
अज्जा परित्ताअध ।

राजा । (ध्रुतिमभिनीय ससंभ्रमम्) । अहह इतो नातिदूरे योषितामि- 10
घातः प्रलापः श्रूयते । (साश्चर्यम्) । अये तपोवनमिदं

St. 16—a) M1 आहरन्ति (for आवहन्ति) —b) M1 D3 प्रसाध (M1
प्रशान्त) रम्याणि तपोवनानि.—d) M1 D3 स्वां योनिं. M1 आश्रित्य (for
आसाद्य). D5 यथाम्निरम्भः.

L 5 D3 om. the stage direction.

L 7 D2 परित्ताध ; S2 परित्ताअह ; S3 परित्ताय all both times. N2 अज्ज.
D4.5 repeat अज्जा. N1 अणवरद्धाओ ; M1 corrupt (अणवरज्जमाणाओ repeated
on p. 38, v.l. to line 3) ; D3.4.5.7 Pt2 अणवरज्ज (D4 Pt2 रज्ज ; D5.7
रज्ज) माणाओ ; S2 अणवरद्ध० ; S3 अणवरद्ध०. M1 om. अणाधाओ.

L 8 D3-5 om. असरणाओ. M1 हुदवह. D3 हुदवहपरिक्लिविआमाओ.
N1.2 पक्खविअन्तो ; D4 परिक्लिविआमो ; D5 परिक्लिविआमो ; M1 D7
परिक्लिविआमाओ ; Pt2 परिक्लिविआमो ; S2 परिक्लिविआमो. M1 ins. अहो
before मन्द-. N1.2 D4 -आअणाओ. D5 परित्ताध ; S3 परित्ताय both times ;
S2 परित्ताअह once only.

L 9 M1 D3 om. ; N2 अज्ज (for अज्जा). D4 om. परित्ताअध.

L 10 M1 ins. श्रुत्वा before ध्रुतिं. N1.2 ध्रुतं (for ध्रुतिं). D3
मकरणं (for ससंभ्रमं). D4 अह (for अहह). N1.2 अतो ; D3 अहो (for
इतो). M1 ins. एव after नातिदूरे. D2.4-6 S1.3 Pt1.2 ins. भयार्तानां
before योषितां.

L 10-11 N1.2 योषितामिवायमार्तः प्रलापः ; M1 D3 योषितामार्तप्रलापः.
D5 योषितां प्रलापः ; S2 योषितामिवाार्तप्रलापः ; S3 भयार्तिप्रलापः.

L 11 M1 D4 अथवा ; S2 अथ (for अथे).

क पुनरक्षेदशानामविनीतानां संभवः । भवतु उपसर्पामि ।
(तथा करोति) ।

(नेपथ्ये तथैव पठ्यते)

(ध्रुत्वा सावष्टम्भम्) । अभयमभयं भयार्तानाम् । (सक्रोधम्) ।

६ आः

कोऽयं तपोवनविरुद्धमनात्मनीनं
कूरो नृशंसमनुतिष्ठति कर्म घोरम् ।
तस्यैव बाणपरिलूनशिरोधरस्य
प्रत्यक्मुखतश्चिह्ने ज्वलने जुहोमि ॥१७॥

10 (इति परिक्रम्य नेपथ्यामिमुखमवलोक्य सविस्मयम्) । अये कोऽयं
मध्येऽन्युपासीनेन विलपता भयार्तेन दिव्यरूपिणा नारीक्षयेण सह
संनिहितहोमसाधनोऽग्निशालामध्यास्ते । नूनं तापसाकल्पधारिणा
पाक्ष्ण्डेनानेन भवितव्यम् ।

L 1 N1.2 D3 क (D3 कुतः) पुनरीदशानां (D3 इदशानां) . N1.2
विनीतानां दासः संभवः . M1 transp. अक्ष after अविनीतानां . S3 प्रसर्पामि (for
उपसर्पामि) .

L 2 M1 ins. इति before तथा .

L 3 M1 ins. पुनः before नेपथ्ये . M1 om. ; D3.4 पुनस्तथैव ; D7 तदेव
(for तथैव) . N1.2 M1 om. पठ्यते . After नेपथ्ये M1 ins. the entire speech
of the Vidyās with v. l. as noted before (p. 37, v. l. to line 7-9) .

L 4 D3 om. ध्रुत्वा . M1 om. भयार्तानां .

St. 17—b) D3 कूरं . N1 कूराकृतिः समनुतिष्ठति ; N2 corrupt.—c)
D2.3.6 तस्यैक- ; D4 अस्यैक- ; D5 तस्यैव ; S2.3 यस्यैक.—d) N2 उद्धृत-
शिखि ; M1 उद्धृतशिख- ; S1 Pt1.2 उज्ज्वलशिखे . D2 जुहोति .

L 10 N1.2 M1 D3 om. इति . S2 इति परिक्रामति . D5 transp.
परिक्रम्य and नेपथ्यामिमुखं . S2.3 नेपथ्ये हिंसामवलोक्य सविस्मयं . D2 ins. च
after अवलोक्य . N1.2 om. कोऽयं .

L 11 N1 D3 मध्येऽग्निमुपासीनो ; M1 अध्येऽन्युपासीनो ; D7 मध्येऽन्यु-
पासीनो ; S3 अध्येऽग्निमुपासीनेन . N1.2 transp. भयार्तेन and दिव्यरूपिणा .
D3 दिव्यरूपेण .

L 12 D3 -होमसाधनाग्निशाला . N1 तापसाकृति- ; N2 अप्रभवकलाधारिणा
(corrupt) ; M1 तापसत्वेव : (for तापसाकल्प-) .

L 13 N1.2 D3 पाषण्डेन ; S2.3 पाषण्डिना .

(ततः प्रविशति होमं नाटयन्विश्वामित्रो यथानिर्दिष्टाञ्च विद्याः)

विद्याः । (संभ्रमं नाटयन्त्यः पूर्वोक्तं पठन्ति) ।

विश्वामित्रः । (साश्चर्यम्) । अहो नु खलु भोः

बहति हविरुपांशुमन्त्रपूतं

भवति तथापि न दक्षिणार्चिरग्निः ।

5

किमिवमुपगताः क्रियाप्रभावा-

न्न मम वशित्वमिमाः प्रयान्ति विद्याः ॥१८॥

(इति समाधिं नाटयति) ।

विद्याः । (पूर्वोक्तं पठन्ति) ।

राजा । (सत्वरमुपसृत्य) । अभयमग्र्यं भयार्तानाम् । तिष्ठ रे 10

दुरात्मन् पाशपण्डाधम तिष्ठ । क एष ते प्रच्छन्नराक्षसस्य माया-

प्रपञ्चः । तथा हि

वासो वल्कलमक्षसूत्रबलयो पाणिर्जटालं शिरः

कोऽयं वेषपरिग्रहो गुरुतपोदान्तस्य शान्तात्मनः ।

केयं ते शठ दुर्मतेरकृष्णा बीभत्सनारीषध-

15

कीडापातकिनी मतिर्भज फलं स्वस्याधुना कर्मणः ॥१९॥

L 1 D7 कोपं (for होमं). D3 कौशिकः (for विश्वामित्रः); this is the reading of D3 of the name throughout. M1 om. यथानिर्दिष्टाञ्च. M1 विद्याञ्च; D7 नार्यः (for विद्याः).

L 2 M1 D4.7 ससंभ्रमं. D3 पूर्वोक्तिं.

Ss. 18—c) N1 उपरताः; N2 corrupt; D4.6.7 उपनताः. D4 तपः- (for क्रिया-).—d) M1 D4.6 वरात्वं.

L 8 N1.2 om. इति.

L 9 D3 पूर्वोक्तिं.

L 10 N1.2 M1 D3.7 उपगम्य (for उपसृत्य).

L 11 M1 D3 om. दुरात्मन्. N1.2 D3 S3 पाषण्डाधम, which N1.2 transp. after तिष्ठ. D2.4.6 repeat तिष्ठ. S2 पाषण्ड पाषण्ड (for पाशपण्डाधम तिष्ठ). D4 एष (for एष). M1 om. प्रच्छन्नराक्षसस्य.

Ss. 19—b) N1 गुरुतरः (for •तपः).—c) N1.2 कवेयं.—d) D6 [आ] कीडा-; M1 corr. to कीडा. फलं lost in S2. N2 तस्याधुना; Pt2 तस्याधुना.

विश्वामित्रः । (संवरणं नाटयन्सक्रोधम्) ।

एष प्राप्तेन्धनधीः श्रवणकटुतराक्रोशसंघट्टजन्मा

क्षोभादन्तःसमाधिगमपवनोद्दीप्यमानोरुदीप्तिः ।

लीलामासाद्य सद्यः क्षयपवनसमुद्भूतकल्पान्तवह्ने-

५ स्तुल्लोक्यप्रासतृष्णामपनयतु मम क्रोधजो जातवेदाः ॥ ०॥

विद्याः । (सहर्षम्) । प्रियं नः प्रियम् । विजयतां विजयतां महाराज
हरिश्चन्द्र । (इति निष्क्रान्ताः) ।

विश्वा । (दृष्ट्वा सक्रोधम्) । अये कथमसौ दुरात्मा हरिश्चन्द्रोऽस्माकं
श्रेयसामन्तरायः संवृत्तः । तिष्ठ रे क्षत्रियापसद तिष्ठ

१० कामं हरिर्भव विमूढ भवाथ चन्द्र-

चन्द्रार्धमौलिरथ वा हर एव भूयाः ।

विद्याप्रणाशपरिवर्धितघोरदीप्तेः

क्रोधानलस्य मम नेन्धनतां प्रयासि ॥२१॥

L 1 D2 om. ; D3 कौशिकः (for विश्वामित्रः). N1.2 संवेगं (for संवरणं). D4 transp. संवरणं and नाटयन्. D3 नाटयति.

St. 20—*a*) S2 श्रवणखरतरा-. M1 क्रोध for [आ] क्रोश.—*b*) D2 om. (hapl.) दीप्यमानो. D3 दीप्तेः.—*bcd*) D4 om. all words from समाधि up to त्रैलोक्य.—*c*) M1 पवनरय- (for क्षयपवन-). M1 D7 S2.3 -समुद्भूतकल्पान्त-

L 6 D4 repeats नः. D2.5.6 transp. नः and second प्रियं. D7 S3 प्रियं नः प्रियं नः. S2 om. second प्रियं. N1.2 D4 S2 do not repeat विजयतां. S3 जयतां (for विजयतां). D2.6 महाराजा.

L 6-7 M1 S2 महाराजो (M1 महाराज-) हरिश्चन्द्रः.

L 8 D3 कौशिकः (for विश्वामित्रः). D3 om. दृष्ट्वा सक्रोधं. N1 सक्रोध- हर्षं ; N2 सक्रोधं सहर्षं. M1 om. ; D3 आः (for अये). S3 om. ; M1 D4.5.7 S2 अयं (for असौ).

L 9 M1 om. श्रेयसां. D3 क्षत्रियाधम. D4.6 repeat क्षत्रियापसद, and om. तिष्ठ after it. S2 तिष्ठ तिष्ठ क्षत्रियापसद. M1 S3 तिष्ठ तिष्ठ (for the second तिष्ठ).

St. 21—*a*) N1 भवाथ (for भवाथ). M1 D3.4 वेधा- (for चन्द्र-). —*c*) D4 विश- (for विद्या-). —*d*) N1 चेन्धनतां ; N2 corrupt ; S3 सेन्धनतां. M1 नयामि (for प्रयासि).

अपि च रे मूढ

कान्ताकेलिमयोऽपि भूतकरुणाशान्तोऽप्यसौ संयमो

क्रीडारूढसमाधिभङ्गविकटभ्रू भङ्गभीमाननः ।

दृष्टाकृष्टशरासनं यदकरोत्कुद्धः पिनाकी सरं

त्वामप्यद्य दृशा तदेव कुर्वते क्रोधादयं कौशिकः ॥२२॥

8

राजा । (ससंभ्रममात्मगतम्) । कथं स भगवान्कौशिकोऽयं तावद्

भगवत्यो विद्याः । यासां सिद्धयेऽहमप्यस्य पापोऽन्तरायः

संवृत्तः । नूनमसमीक्ष्यकारिणा मयाद्वेन्धनेनेव स्फुरच्छिखा-

कलापो ज्वलन एव पद्मग्रामाक्रान्तः ।

कौशिकः । (सक्रोधम्) ।

10

प्रारब्धसाधनविघातविवृद्धमन्योः

शापाय धावति करो मम दक्षिणोऽयम् ।

जातिं सरस्वति चिराय समुज्झितां तां

सव्येतरस्तु मम चापमुपैति पाणिः ॥२३॥

(इत्युत्तिष्ठति) ।

13

St. 22—*a*) Pt2 भूरकरुणा. D3 अयं (for असौ).—*b*) D3 क्रीडारूप-
ममाधि-. N1.2 M1 D3 -विलसद्भ्रू भेद (D3 ०भङ्ग) भीमा- (for -विकटभ्रू भङ्ग-
मामा-).—*d*) N1.2 D7 त्वामासाद्य (for त्वामप्यद्य). N1 तदेव कर्म कुर्वते (for
दृशा तदेव कुर्वते).

L 6 D2 om. all words from राजा to संवृतः (l. 8). D3 om. ;
S2 अये (for कथं स). D4 om. ; N1.2 असौ ; M1 अयं (for स). N1.2
M1 om. अयं.

L 7 M1 तावत्यो (for भगवत्यो). S2 ins. अपि before विद्याः. D3
यासां सिद्धये प्राप्तोऽहमन्तरायः (for all words from यासां to संवृतः). D4
यासामहमप्यस्य. Pt2 सिद्धं (for सिद्धयेऽहं). N1 अस्यात् ; N2 अप्यन ; M1
अत् ; D7 अस्य (for अप्यस्य).

L 8 D2 क्रोधेन ; D3.7 अन्धेन ; D4-6 क्रोधेनेव ; S2 क्रोधेनेव ; Pt2
अन्धेनेव (for अन्धेन्धनेनेव). M1 om. अत्र.

L 8-9 N1 नूनमसमीक्षितकारिणा मयानर्थेन विकृतशिखाकलापो.

L 9 N1.2 D3 एव (for एष). N2 प्रत्याक्रान्तः (for पद्मग्रामाक्रान्तः).

L 10 D5 om. कौशिकः. D3 सरोर्षं (for सक्रोधं).

St. 23—*a*) D7 आरब्ध-.—*c*) N1 M1 इव ; N2 corrupt (for अपि).
D4 Pt2 समुज्झितां.

राजा । (सभयमुपसृत्य) । भगवन्नभिवाद्ये ।

कौशिकः । (क्रोधं नाटयति) ।

राजा । (पादयोर्निपत्य) । भगवन् मर्षय मर्षय । स्त्रीजनार्तिप्रलाप-
मायावञ्चितस्याविजानतो मे क्षन्तुमर्हसि ।

5 कौशिकः । दुरात्मन् किं नामाविजानतो मे क्षन्तुमर्हसि । अरे रे
क्षुद्र न किल नाम भवतोऽहं विदितः ।

जातिस्वर्यग्रहणदुर्ललितैकविप्रं

दृप्यद्भसिष्ठसुतकाननधूमकेतुम् ।

सर्गान्तराहरणभीतजगत्कृतान्तं

10 चण्डालयाजिनमवैषि न कौशिकं माम् ॥२४॥

L 1 D4 सत्वरं (for सभयं). N1.2 D3 उपगम्य (for उपसृत्य).

L 2 N2 om. the whole line. D5 सक्रोधं (for क्रोधं).

L 3 D3 does not repeat मर्षय. S2.3 स्त्रीजनार्तिप्रलाप-.

L 3-5 N1.2 arrange the dialogue (from राजा पादयोर्निपत्य to
क्षन्तुमर्हसि on l. 5) thus :

राजा । पादयोर्निपत्य । भगवन्मर्षय मर्षय ।

कौशिकः । दुरात्मन् किं नाम ।

राजा । स्त्रीप्रलापमायावञ्चितस्य विजानता मे क्षन्तुमर्हसि । (N2 for this line :

राजा । भो मे क्षन्तुमर्हसि).

L 4 S2 -वञ्चितस्यापि जानतो मे.

L 5 M1 om. दुरात्मन्. D3 वञ्चनतामजानतो मे. D4 क्षन्तुमर्हसीति भवानाह.

N1 D5 om. रे.

L 5-6 D2 om. (hapl.) all words from मे to भवतो.

L 6 N1 क्षुद्रक्षत्रिय ; M1 D3 क्षुद्रक्षत्रियापसद ; D7 क्षुद्र क्षत्र. N1.2

M1 D7 transp. भवतो and विदितः. D3 om. भवतो. S2 transp. अहं
and विदितः.

St. 24—*a*) M1 -दक्षं (for -विप्रं).—*b*) D4 तप्यद्- (for दृप्यद्-). N1.2
D4.5 -वसिष्ठ- (for -वसिष्ठ-). M1 -कुल- (for -क्षुत-).—*c*) N1.2 -भीरु- (for
-भीत-). D7 -कृताज्ञां (for -कृतान्तं).—*d*) D3 चाण्डाल-. D2-4 S1 Pt1 कौशिकं.

राजा । भगवन् प्रसीद प्रसीद नैवमवगन्तुमर्हसि ।

अन्नक्षयादिषु तथाविहितात्मवृत्तिं
राजप्रतिग्रहपराङ्मुखमानसं त्वाम् ।

आङ्गीबकप्रधनकम्पितजीवलोकं

कस्तेजसां च तपसां च निधिं न वेत्ति ॥२५॥

5

किं तु भीरुजनार्तप्रलापमुपभ्रुत्येदमुपक्रान्तम् । स्वधर्माक्षितचेतसस्त्वा-
मविजानतो मे क्षन्तुमर्हसीति विज्ञापयामि ।

कौशिकः । दुरात्मन् कथय कथय कश्च ते धर्म इति ।

राजा । भगवन्

दातव्यं रक्षितव्यं च द्योद्धव्यं क्षत्रियैरिति ।

10

गीतः पुराणैर्मुनिभिरेष धर्मः सनातनः ॥२६॥

कौशिकः । किं नाम (दातव्यमित्यादि पठति) ।

राजा । अथ किम् ।

L 1 M1 S3 do not repeat प्रसीद. D5 om. all words from नैव
to अर्हसि. N1 M1 मा मैव ; N2 corrupt (for नैव). D2 नैव गन्तु ; D3
मेव मामवगन्तु ; D7 नैव मावगन्तु.

St. 25—a) N1 M1 D3.7 अन्नक्षयापदि ; N2 अमुक्षयापदि (corrupt).
D4.7 -विदिता- (for -विहिता-).—c) M1 आङ्गीबक- ; D7 आङ्गीबक- ;
S2 नाङ्गीबक-.

L 6 D3 ओजनार्त-. D7 om. ; S2 [आ] ति- (for [आ]र्त-). D2.6
उपभ्रुत्येदं. N1.2 om. इदमुपक्रान्तं. N1.2 -चेतसस्तु त्वा ; M1 -तेजसस्तत्त्वं ;
D3.7 -चेतसस्तत्त्वं ; D4 -चेतसस्तत्त्वं ; D5 -चेतमा त्वं.

L 7 D5 अप्यविजानतो (for अविजानतो). M1 विज्ञापयति.

L 8 M1 om. दुरात्मन्. N1 D2 do not repeat कथय. Pt2 repeats
कथ. N2 क तु ते स्वधर्म इति ; D7 कथ ते स्वधर्म इति.

L 9 M1 D3 om. भगवन्.

St. 26—b) D7 अपि (for इति).

L 12 N1 ins. सद्बन्धं after कौशिकः. D3 om. नाम. N1.2 इति
(forइत्यादि). M1 om. both lines 12 and 13.

कौशिकः । यद्येवं कथय कस्मै दातव्यं कश्च रक्षणीयः केन सह योद्धव्यम् ।

राजा । भगवन् श्रूयताम् ।

कौशिकः । कथ्यताम् ।

राजा । गुणवद्भगो द्विजातिभ्यो देयं रक्ष्या भयार्दिताः ।

5 अरातिभिश्च योद्धव्यमिति मे निश्चिता मतिः ॥२७॥

कौशिकः । दुरात्मन् यद्येवं मन्यसे तदा दीयतामस्सर्धं विद्यातपोऽनुरूपं किञ्चित् ।

राजा । (सहर्षम्) । नन्वनुगृहीतस्तर्हि भगवता वैवस्वतो वंशः ।
तत्प्रसीद भगवन्प्रसीद

10 नार्हन्ति सर्वभुवनान्यपि दक्षिणायै
सर्वस्वदानविनिषेदनकुण्ठशक्तिः ।
पूर्णां धनैः कुशिकनन्दन तुभ्यमद्य
कृत्स्नामिमां वसुमतीं विनिषेदयामि ॥२८॥

L 1 D3 om. यद्येवं कथय. M1 किं नाम (for कथय कस्मै). N1 D3 ins. ते after कश्च. N1 M1 D4 ins. इति after योद्धव्यं.

L 2 D7 om. भगवन् श्रूयतां.

L 3 M1 D7 S2 om. the whole line. N1.2 D3 ins. दुरात्मन् before कथ्यतां.

St. 27—*a*) D5 द्विजादिभ्यो.—*b*) D3 भयातुराः (for भयार्दिताः).—*c*) D4 अरातिभ्यश्च.

L 6 S3 om. दुरात्मन्. M1 transp. दुरात्मन् and यद्येवं. N1.2 अनूचानं मां मन्यसे । यद्येवं दीयतां ; D3 यदि मामनूचानं मन्यसे तदा दीयतां (for यद्येवं मन्यसे तदा दीयतां). M1 अनुष्ठानं मन्यसे (for मन्यसे). D6 om. तदा.

L 8 D5 om. भगवता.

L 9 M1 D3 transp. first प्रसीद and भगवन् ; N1.2 transp. भगवन् and second प्रसीद.

St. 28—*a*) N1.2 M1 D3.7 यस्य (for सर्व-).—*b*) N1.2 M1 D3 सर्वस्वमाप्त- (for •दान-). N1 -कर्मशक्तिः (for -कुण्ठशक्तिः).

कौशिकः । (साध्वर्यमात्मगतम्) । भवत्वेवं तावत् । (प्रकाशम्) ।
राजन् स्वस्ति । किं तु नादक्षिणं दानमामनन्ति । तदर्हसि
दक्षिणां दातुमिदानीम् ।

राजा । (सव्रीडमात्मगतम्) । किमत्र प्रतिपत्तव्यम् । (चिरं विचिन्त्य
सहर्षम्) । भवत्वेवं तावत् । (प्रकाशम्) । भगवन् 5
समुपाहृत्य दास्यामि हेस्मां लक्षं च दक्षिणाम् ।
अद्यप्रभृति मे मासमवधिं क्षन्तुमर्हसि ॥२९॥

कौशिकः । अनुमतोऽयमवधिः । किं तु परिहृत्य वसुमतीमन्यतो समुपा-
हृत्य दातव्यम् ।

राजा । (साशङ्कमात्मगतम्) । कथमत्र प्रतिविधेयम् । (विचिन्त्य 10

L 1 D2 om. कौशिकः. S3 om. आत्मगतं. S3 ins. आ किमत्र प्रतिपत्तव्यं ।
चिरं विचिन्त्य सहर्षं before भवत्वेवं तावत्, repeating these words below,
lines. 4-5. D4 om. भवत्वेवं तावत्. M1 om. all words from साध्वर्यं
to प्रकाशं.

L 2 D6 om. किं तु. D7 ins. मनीषिणां after आमनन्ति. D2 om. ;
D5.6 अर्हति (for अर्हसि).

L 2-3 M1 तदर्हति दक्षिणामिदं दानं ते ; D3 मनीषिणः पाद्गुणार्थं तु
तस्यैव दक्षिणां दातुमर्हसि (for तदर्हसि दक्षिणां दातुमिदानीं).

L 3 N1.2 om. इदानीं. D4 ins. उचितं after इदानीं.

L 4 N1 सभयं ; N2 सभोतं ; S2 सव्रीडं (for सव्रीडं). D3.4 स्वगतं
(for आत्मगतं).

L 5 M1 D3 om. ; S3 सहर्षं (for प्रकाशं).

St. 29—b) D3 om. च.—d) N1.2 M1 D7 S3 कर्तुं (for क्षन्तुं).

L 8 N1.2 D3.7 ins. मे after परिहृत्य.

L 8-9 N1.2 D3 समाहृत्य (for समुपाहृत्य).

L 9 D3 दास्यामि (for दातव्यं). After दानव्यं. D5 ins. चिरं विचिन्त्य
सहर्षं भवत्वेवं तावत् but deletes the words by means of enclosed brackets
(see v. l. to line 1).

L 10 S2 om. साशङ्कं. S3 om. साशङ्कमात्मगतं. D3.4 स्वगतं किमत्र
(for आत्मगतं कथमत्र). N2 M1 विधेयं (for प्रतिविधेयं). N2 om.
विचिन्त्य.

सहर्षम्) । इन्त इन्त लब्धं प्रतिविधानम् । यतोऽस्ति किल भगवतः
शिवस्य परिग्रहपरमं क्षेत्रम् ।

वाराणसीति वसुधातलभोगभिन्नां
यामन्तरिक्षनगरीं मुनयो वदन्ति ।

6

श्रद्धेयमागमदृशो विदुरन्तरालं

बालाग्रभागपरिपाटिसहस्रसूक्ष्मम् ॥३०॥

तत्राहत्य दास्ये । (प्रकाशम्) । भगवन् यदादिशसि । (आ-
भरणान्यवतार्य) । भगवन्

पताः श्रियो भगवती वसुधा तथेयं

10

अस्त्राप्यमूनि नृपलाञ्छनमेष मौलिः ।

तद्दर्शनादनुगृहाण मयोपनीत-

मेतत्पुनः कुशिकनन्दन पादयोस्ते ॥३१॥

(इति पादयोर्निपत्योत्थाय सहर्षमात्मगतम्) । दिष्ट्या फलितमिदानी-
मायासभूयिष्ठेनापि मे राज्यभारेण । (सानन्दम्) ।

L 1 N2 om. सहर्षं. M1 D2-4 S2.3 Pt2 do not repeat इन्त. M1
D3 ins. इदानी' after लब्धं. D3 om. किल भगवतः.

L 2 D3 शिवस्य परमं क्षेत्रं. M1 परिग्रहः परमं क्षेत्रं ; D2.4.7 S1-3
Pt1.2 परिग्रहः परं क्षेत्रं ; D5 परिग्रहः क्षेत्रं ; D6 परिग्रहपरः क्षेत्रं.

St. 30—a) D3.4 S3 -भागभिन्ना.—b) N1.2 अन्तरीक्ष.—c) N1
आगमविदो. N1.2 S3 अन्तरायं.—d) D6 -सूक्ष्मां.

L 7 D2.6 S1 Pt1 तत् ; D4 S2.3 Pt2 ततः (for तत्र). D4 om.
भगवन् and ins. इति after आदिशसि.

L 8 D4 उत्तार्य (for अवतार्य). D3 om. भगवन्.

St. 31—a) D5 भवती (submetric) (for भगवती). D4.7 तथेयं.—b)
N1.2 वस्त्राप्यमूनि. S2 नव- (for नृप-).—c) N1 त्वं दर्शनात् ; N2 त्वद्दर्शनात्.
—d) D3 तुभ्यमय (for पादयोस्ते).

L 13 N1.2 om. इति. D3 ins. च after उत्थाय. S3 om. आत्मगतं.

L 14 S3 मया सुभूयिष्ठेनापि (for आयासभूयिष्ठेनापि). N2 D3 om.
अपि. N1.2 M1 D3 om. मे. D4 om. सानन्दं.

मया मुनेरयं मभ्युयो वज्र इति शङ्कितः ।

स एष कुसुमापीडः पतितो मम मूर्धनि ॥३२॥

भगवति वसुंधरे तदियमापृष्टासि ।

वैवस्वतैर्नृपतिभिः किल लोकधात्रि

त्वं देवि वीर्यशसा सह रक्षितासि ।

त्यक्ता मया यदसि दुर्लभपात्रलोभा-

देकं क्षमस्व मम दुर्नयमेनमेव ॥३३॥

तद्यावदयोध्यां गत्वा भगवतः प्रतिश्रुतं संपाद्य दक्षिणोपार्जनाय

वाराणसीमेव गच्छामि । (प्रकाशम्) । भगवन् इतोऽयोध्यां गत्वा

कृतकृत्यं निर्वर्त्य दक्षिणोपार्जनाय ममाज्ञापयितुमर्हसि ।

10

काशिकः । (साश्चर्यमात्मगतम्) । अहो दुरात्मनः स्थैर्यं महानुभावता

St. 32—b) D5 om. यो.—c) N1.2 D3 एव (for एष).

L 3 M1 D3 ins. आकाशे before भगवति. N2 तदियं मया दृष्टासि ;
D4 तदिदमापृष्टासि ; S2.3 तदियमापृच्छयसे.

St. 33—a) N2 चाङ्गनासि ; D4 S3 लोकधात्री.—b) N2 रात्रिषु वीर्यशसा
(sic) वर्जितासि.—c) N1 D3 S3 -लोभात् (for -लोभात्).—d) S2 एष
(for एकं). N1.2 D3.5 दुर्णयः N1 M1 D3 एतदयः ; N2 एनदेव ; D7
एतदम्ब ; S2 एनमम्ब (for एनमेव).

L 8 D3 ins. लगतं before तद्यावत्. N2 प्रतिपन्नं (for प्रतिश्रुतं).
N1.2 प्रतिपाद्य (for संपाद्य).

L 9 M1 सञ्जीभवामि (for वाराणसीमेव गच्छामि).

L 10 D2 om. ; N1.2 M1 D3.7 कृतकृत्यनिवृत्तं (for कृतकृत्यं
निर्वर्त्य). N1.2 मामनुज्ञातुः ; D3.5 ममाज्ञापयितुः.

L 11 S3 om. ; D3 लगतं (for आत्मगतं). S3 आ अहो. M1
अनुभाविता (for महानुभावता).

च । दुरात्मन् अचिराद्भूष्यामि ते शौण्डीर्यम् । तथा हि

पश्यामि यावच्चलितं न सत्या-

द्राज्यादिव स्वादचिराद्भवन्तम् ।

त्वदुर्नयोद्दीपिततीव्रतेजा-

5

स्तावन्न मे शान्तिमुपैति मन्युः ॥३४॥

(प्रकाशम्) । राजन् एवमस्तु को दोषः ।

(इति निष्क्रान्तौ) ॥

इति द्वितीयोऽङ्कः समाप्तः ॥

L 1 N1.2 चिरात् ; D6 नचिरात् (for अचिरात्). N2 सोबोर्य' ; D2 शौण्डीर्य' ; D5.6 शौण्डीर्य' ; D7 धैर्य'. M1 शौण्डीर्य' ते by transp.

St. 34—a) N1 पतितं ; N2 विनतं (for चलितं).—c) N1.2 D2 त्वदुर्नय- D2 -उद्दीपित- (for -उद्दीपित-). N1.2 M1 D3 -तिग्मतेजाः .—d) N1 तावन्न शान्तिं मम याति मन्युः ; N2 तावन्न मे मर्षमुपैति मन्युः.

L 6 N1.2 M1 ins. भवत्वेवं तावत् before प्रकाशं. N1.2 om. राजन्.

L 7 N1.2 निष्क्रान्ताः ; D3 S2 निष्क्रान्ताः सर्वे (for निष्क्रान्तौ).

Colophon. N1.2 द्वितीयोङ्कः समाप्तः ; D1 missing ; D2 S3 इति द्वितीयोङ्कः ; M1 D3.5.6 S1.2 द्वितीयोङ्कः ; D4 इति चण्डकौशिकनाटके द्वितीयोङ्कः ; D7 चण्डकौशिके द्वितीयोङ्कः ; Pt1 इति आर्यक्षेमीश्वरकृते चण्डकौशिकनाटके द्वितीयोङ्कः ; Pt2 इति चण्डकौशिके द्वितीयोङ्कः.

तृतीयोऽङ्कः

(ततः प्रविशति बीभत्सवेषः पापपुरुषः)

पापपुरुषः । (विकटं परिक्रम्योच्चैर्विहस्य) ।

मुहमेत्तमहुलमुहुले शोअविओआहिवाहिकडुमय्यहे ।

बहुणलकदुक्खदालुणपलिणामे दुस्कले क्खु हगे ॥१॥

L 1 N1 प्रकृतिविकृतबीभत्समलिनवेशः ; N2 प्रकृतिमलिनवेशः ; D2.5 S2.3 Pt2 कृतबीभत्सवेषः ; D3 विकृतमलिनवेशः ; D7 विकृतिबीभत्सवेषः- N1.2 पुरुषः (for पापपुरुषः).

L 2 D3.5 om ; N1.2 पुरुषः (for पापपुरुषः). N1.2 D3 साटोष (for विकटं). S3 ins. सभयमुपसृत्य after विहस्य.

St. 1 Māgadhī appears to be the Prakrit of this verse and the following passage (Cf. Pischel, *Grammatik* §23). But Sauraseni having been the more familiar Prakrit, its forms are confused with those of Māgadhī. As far as possible, we have restored the recognised Māgadhī forms, but the Mss variants are also noted in each case.—This verse is lost in S3.—a) D2 महमेत्त- ; D4 मुख० ; D5 मुहु० ; D7 मुहमित्त- D2-4.6 S1 Pt1 -मुहुलमुहुले.—b) Parts of the verse are lost in S2. All Mss (D1 missing) and Pt सोअ- (for शोअ-). D2.6 S1 Pt1 -विओअआहि- ; D7 -विअआहि- ; S2 -वओआहि- वाहि lost in M1. D4 om. ; D5 -आहिताहि- (for -आहिवाहि-). D2.3.7 -कडुअ- (for -कडु-). N1.2 -मज्झो ; other Mss (D1 missing) -मज्झे.—c) D7 -णलक्ख- D2.4 S1.2 Pt1.2 -दु.ख- (for -दुक्ख-). M1 बहुलणअदुक्खे. D2.6 -दारुण-.—d) N1.2 दुस्सहो ; M1 D2.4-6 S1 Pt1.2 दुक्खे ; D3 दुक्खले. N1.2 D3 om. ; D4.7 क्खु ; D5 ख (for क्खु). N1.2 D3 S2 हगे. D7 corrupt for this passage. For the Māgadhī form in the text (sk for šk), Hemacandra 4. 289 ; Pischel, *Grammatik* § 302.

The Sanskrit Chāyā of the verse would be :

मुखमालमधुरमधुरः शोकवियोगाधिव्याधिकडुमध्यः ।

बहुनरकदुःखदारुणपरिणामो दुष्करः खलु अहम् ॥

(पुरतोऽवलोक्य सभयमपसृत्य) । हा मादिप उच्छादिदे म्हि
वावादिदे म्हि इमाप दुग्गेज्झणामधेआप दुंस्टणअलीप । चिष्ठदु
दाव इध प्पवेसो, पेस्किदुं पि ण पालेमि एदं । ता किं णु
क्खु एत्थ कलिइशं । (संप्रधार्य) । भोदु दाव एअन्ते भविअ
६ चिष्ठिइशं । येण पविशन्तेहिं यणेहिं यम्मन्तलशंचिदे पलिच्चन्ते

L 1 D3 om. ; N1.2 M1 पुरः (for पुरतः). D6 अपसृत्य. N1
मादिके मादिके ; D3 Pt1 मादीए ; D7 मादिके. N1.2 M1 उच्छादिदम्हि ; D3
उक्खादिदम्हि ; Pt2 उच्छोदिदम्हि.

L 2 N2 D5 om. ; N1 M1 D3.7 वावादिद म्हि (for वावादिदे म्हि).
D2.3 S1 Pt1.2 दुग्गेज्झ- ; D4 दुग्गेज्झ- ; D5 दुग्गेज्झ- ; D7 दुग्गेज्झ- ; S2
दुग्गेज्झ- ; other Mss (D1 missing) दुग्गेज्झ. D3 S2 -णामहेआए. N1.2 D7
दुद्ध- ; M1 दुद्ध- ; D2.3.6 S1.2 Pt1.2 दुद्ध- ; D4 दुद्ध- ; D5 दुद्ध- ; for
the Māgadhī form in the text, Pischel § 303. All Mss (D1 missing)
चिष्ठदु ; for the Māgadhī form in the text, Pischel § 185, 303, 323.

L 3 D3 इद ; S2 इत्थ (for इध). N1.2 D4 S1 Pt1.2 प्पवेसो ;
M1 D3 प्पवेसो ; D7 पवेसो. D3 पेस्किदुं ; the remaining Mss (D1
missing) पेच्छिदुं ; for the Māgadhī form, Pischel as above. D4 om.
पि. N1.2 एदं ण पालेमि (for ण पालेमि एदं). M1 transp. ण पालेमि and
एदं. S2 बालेम (for पालेमि). D3 om. एदं. S2 की ण (for किं णु).

L 3-4 N1.2 दाणि (for णु क्खु एत्थ).

L 4 All Mss (D1 missing ; lost in M1) छु ; D4 S2 ह्छु (for
क्खु). D2.4 एत्तच्छ ; S2.3 इह (for एत्थ). N1.2 M1 D2.4-6 S2
कलइस्सं ; S1 Pt1.2 कलइस्सं ; D3.7 कलिस्सं. M1 भोदु भोदु ; S2 होदु होदु ;
S3 होदु (for भोदु). दाव lost in M1. D7 इदो पअन्ते ; S2.3 इदो अन्ते ;
Pt1 इदो एअन्ते (for दाव एअन्ते).

L 5 D7 चिद्धिस्सं ; S2 चिट्ठस्सं ; the remaining Mss (D1 missing)
and Pt चिद्धिस्सं. N1 D2-6 S2.3 जेहिं ; M1 येहिं ; other Mss जेण. For
Māgadhī य for ज, Pischel § 236. All Mss (D1 missing) and Pt
पविसन्तेहिं, जणेहिं (M1 om.) and -संचिदे (with palatal ज and dental स).
N1.2 D2.6.7 S1.2 Pt1.2 अम्मकाल- ; D3.5 अम्मन्तर- ; D4 अम्मन्तरे.
N1.2 ins. हग्गे after -संचिदे. D2.6.7 S1 Pt1.2 पडिच्चन्ते ; D3 पलिच्चन्ते ;
D4 पडिच्चित्ते ; D5 पडिच्चित्ते ; S2.3 पडिच्चन्ते.

ताणं पुणो वि णिक्कमन्ताणं पञ्चा अणुलगिगशं ।

(नेपथ्ये)

शंभोः पादाब्जमुद्रा शिरसि भगवतस्तस्य तादृक्प्रसादः

पुत्रप्रीतिर्भवान्याः श्रुतमतनु तथा नैष्ठिकं तत्तपो मे ।

स्नाय्वस्थिग्रन्थिसारं तदपि वपुरिदं जर्जरत्वङ्निबद्धं

यत्सत्यं दुर्विलङ्घ्या भवति परिणतिः कर्मणां प्राकृतानाम् ॥२॥

पुरुषः । (सावष्टम्भम्) । आः अस्ति य्येव एदं यदि एदाए
दुष्टणअलीए शे लाए दुलाआले हलिचन्दे ण होदि ।

L 1 S2 ताणिं ताणिं ; S3 ताणं ताणं (for ताए'). N1.2 M1 D3.7 Pt2 transp. पुणो वि and णिक्कमन्ताणं. S2 णिक्कमिताणि. All Mss (D1 missing) and Pt पच्छा (S2 पच्चा ; S3 पच्छि) अणुलगिगस्सं. After अणुलगिगशं, N1.2 read : विमृष्य । आ अत्थि ज्जेव जदि (N2 अपि) एमाए ददणअनीए णलाधिवणिवासै दुलाआलहलिचन्दस्स ण होदि and omits the passage as found below from सावष्टम्भं आः अस्ति to ण होदि (l 7-8).

St. 2—a) D3 -मुद्रान् ; D7 -माला ; S2 -मुद्रः.—b) N1.2 transp. नैष्ठिकं and तत्तपो.—c) D4 S1 Pt1 जर्जरं त्वङ्निबद्धं.—d) N1.2 M1 D3.7 S2 प्राकृतानां (for प्राकृतानां).

L 7 M1 D3 ins. श्रुत्वा before सावष्टम्भं. D7 om. ; Pt2 आ (for याः). All Mss and Pt (D1 missing) अत्थि ज्जेव or जेव (for अस्ति य्येव) and जदि (for यदि). For अस्ति in Māgadhī, see Pischel § 498. M1 इदं (for एदं) and एसा (for एदाए).

L 7-8 N1.2 om. all words from आः अस्ति to ण होदि here and ins. them as above (l. 1) ; D3 corrupt for this passage.

L 8 All Mss (except D5 ; M1 om. ; D1 missing) and Pt दुष्ट- (for दुष्ट-) and से (D7 एम) (for शे). M1 णअलीए. M1 ललाहिवेण ; D3 S1 Pt1.2 लाआ ; D7 णलाहिए (for लाए). M1 दुलाआलेण. In S2, passages from णअलीए up to नागच्छति (p. 55. l 6) lost on missing folios. D2 हरिचन्दो ; D4 हरिचन्द्रे ; D5.6 हरिचन्दे (Pischel § 301). M1 ins. अत्ताणं before होदि.

(सविस्मयम्) । के एषे मन्तेदि । (नेपथ्याभिमुखमवलोक्य) । मिह
कहं भवदो विशमलोभणश्श आशण्णपलिचालके भिक्खी इदो एदु
य्येव आभञ्जदि । ता तुलिदं अवक्कमामि । (इति निष्क्रान्तः) । पु
(ततः प्रविशति भृङ्गिरिटिः)

- 5 भृङ्गि । (शंभोरित्यादि पठित्वा विचिन्त्य) । कथमन्यथा राजर्षे-
हंरिश्चन्द्रस्यापि दशाविपर्ययमद्य देवो देव्यै निवेदितवान् ।
यस्याद्भुतं कथयतश्चरितं भवस्य
रोमाञ्चभिन्नकणभस्मघनाङ्गयष्टेः ।
व्यावलिगतभ्रू नयनत्रयमाविरासी-
10 द्वेलुच्छशाङ्कशकलश्चपलश्च मौलिः ॥३॥

L 1 N1.2 ins. भ्रुत्वा before सविस्मयं. N1.2 अले के उण (N2 om. उण) एसे (for के एषे). All Mss (D1 S2 missing) एसे (for एषे). D4 om. all words from तेदि (in मन्तेदि) to इ (in इति, l 3). N1.2 ins. सभयं ; D2 ins. च after अवलोक्य.

L 2 D3 om. ; N1.2 M1 कथं ; D7 कथं (for कहं). N2 om. भवदो. The dental स in विशम and आशण्ण is in all Mss (D1 S2 missing) and Pt. D2.4-7 S1 Pt1.2 -पडिचालके ; D3 -पडिचालए. M1 D7 ins. भवदं before भिक्खी. M1 भिलिक्खी ; D3 भिंगिरीडी ; D4 भृङ्गीरिटिः ; S3 हिक्खी.

L 3 N1 M1 ज्जेव ; D3 ज्जेव्व ; D2.4-7 S1 Pt1.2 एव्व (for द्येव). All Mss (D1 S2 missing) and Pt आभञ्जदि. N1 D7 repeat ; other Mss (D1 S2 missing) and Pt तुलिअ'. M1 अवक्कमामि ; D3 निक्कमामि.

L 4 N1.2 भृङ्गिरिटिः ; M1 भृङ्गो ; D2.5.6 भृङ्गिरीटिः.

L 5 D2.3 om. भृङ्गि. M1 D2.4-7 S1 Pt1.2 पठति (for पठित्वा).

L 6 N1.2 D3.7 ins. भाविनं before दशा-. N1.2 दशाविधिपर्ययं ; S3 दशाविपर्यासं. D3.7 ins. एव before अद्य. M1 om. देवो.

Ss. 3—4) N1 D3 तस्य (for यस्य).—c) D4 व्यावलिगतभ्रू नयन- ; S3 व्यावलिगताभ्रनयन-.—d) N1 M1 -शकलप्रचलत्वं ; N2 corrupt ; D3 -शकलः प्रचलत्वं.

अथासाविह प्रवेक्ष्यतीति समं देव्या देवो शशाङ्कमौलिरपि पर्युत्सुक एव ।
तदावदहमपि भगवतः पूजां निर्वर्त्य सज्जीभवामि । (इति निष्क्रान्तः) ।
प्रवेशकः ॥

(ततः प्रविशति सचिन्तो राजा)

राजा । दत्त्वैतां द्विजसत्तमाय वसुधां प्रीत्या प्रसन्नं मनः
स्मृत्वा ताम्यति दक्षिणां विधिवशाद्गुर्वीमनिर्यातिताम् ।
कर्तव्यो न धनागमोऽस्य विषये स्थानं भवानीपते-
रादुर्यन्त्र वसुधरेति तदहं वाराणसीं प्रस्थितः ॥४॥
(चिन्तां नाटयित्वा दीर्घं निःश्वस्य) । कष्टं भोः कष्टम् ।
दाराः सूनुरिदं शरीरकमिति त्यागावशिष्टं त्रयं
संप्राप्तोऽवधिरद्य सत्यमपरित्याज्यं मुनिः कोपनः ।
ब्रह्मस्वोपहतं च जीवितमिदं न त्यक्तुमप्युत्सहे
किं कर्तव्यविचारमूढमनसः सर्वत्र शून्या दिशः ॥५॥

L 1 N1.2 M1 अथ चासाविह ; D3 अथ चामाविह. N1.2 प्रेक्ष्यतीति
(for प्रवेक्ष्यतीति). M1 देवोऽपि. M1 D7 मृगाङ्क- (for शशाङ्क-). N2 M1
om. अपि. D2 om. all words from पर्युत्सुक to प्रवेशकः (13). M1
च (for एव).

L 2 N1.2 पादपूजां निर्वर्त्य (for पूजां निर्वर्त्य). N1.2 M1 D3.7. ms.
तद्दर्शनाय after निर्वर्त्ये. N1.2 M1 सज्जो भवामि.

L 4 D1 resumes from सचिन्तो राजा (see v. l. on p. 35, l 7).

L 5 D3.7 om. राजा.

St. 4—a) D5 दत्त्वैतां (for दत्त्वैतां).—b) M1 विधिवशा. N1 गुर्वी
मुनेर्याचिता ; N2 गुर्वी मुनिर्याचिता ; D1.5 गुर्वीमनिर्यापिता ; D3.7 गुर्वीमनिर्याचिता.
—c) M1 transp. न and अस्य.—d) D1 प्रादुर्यन्त्र.

L 9 M1 om. दीर्घः. D3 ins. च after दीर्घः and om. the first कष्टः.
S3 om. the second कष्टः.

St 5—a) M1 D1-7 St.3 Pt1.2 अयं (for इदं) and इदं (for इति).
S3 दत्तावशिष्टः.—b) D1 संपूर्णो- (for संप्राप्तो-). S3 संप्राप्तावधिरद्य. D6
वेधिरद्य (for [च] वधिरद्य). D4 दानं (for सत्यं). N2 M1 D1.3 कोपनः
for कोपनः).—c) D4.6 S3 ब्रह्मस्वोपहितं.—d) S3 दशः (for दिशः).

(अग्रतोऽवलोक्य सहर्षम्) । कथमियं वाराणसी । भगवति वाराणसि नमस्ते । (विचिन्त्य साश्चर्यम्) ।

यद्वाञ्छन्ति क्षपिततमसो ब्रह्मचर्यैस्तपोभिः

प्रब्रज्याभिः श्रुतशमदमानाशकैर्ब्रह्मनिष्ठाः ।

5

तद्देहान्ते कथयति हरस्तारकं ज्ञानमस्मि-

न्प्राणत्यागाद्भवति न पुनर्जन्मने येन जन्तुः ॥६॥

अपि च

विमुच्यन्ते जन्तोरिह निविडसंसारनिगडाः

शिरस्तद्वैरिञ्चं न्यपतद्दिह हस्तात्पशुपतेः ।

10

विमुक्तस्तत्पापादभवद्विमुक्तः स भगवा-

न्न मुक्तं तेनैतत्सह दयितया क्षेत्रमसमम् । ७॥

तत्केनोपायेन मुनेरानुष्यमुपगच्छामि । (सविन्तम्) ।

किं जित्वा धनमाहरामि धनदं त्यक्तश्रियः किं जयै-

र्याच्चादैर्न्यमपि द्विजातिसुलभं न क्षत्रियाः कुर्वते ।

15

वाणिज्यं धनमूलमस्ति न धनं निष्किञ्चनस्याद्य मे

सर्वं कालमपेक्षते विधिवशान्नैवास्ति कालक्षयः ॥८॥

L 1 D2 om. all words from कथमियं to साश्चर्यं (1 2). D5.7 ins. सा after इयं. N1.2 D3 om. वाराणसि.

L 2 N1.2 आश्चर्यमाश्चर्यं; D3 सहर्षं (for साश्चर्यं).

St. 6—*a*) D7 क्षपित- (for क्षपित-).—*b*) M1 D3.7 श्रुतशमदमोपासने-
र्ब्रह्मनिष्ठाः. D5 -नाशनैः (for -नाशकैः).—*c*) D1 वितरति (for कथयति).—*d*)
D6 भगवति (hypermetric) (for भवति).

St. 7—*a*) D7 -निगडाः (for -निगडाः).—*b*) D3 वैरिञ्चं; D5 वैरिचं.—*c*)
D7 (corrupt) तत्पापादपि च य विमुक्तः.—*d*) D2 om. न (submetric). M1
मुक्तः. D1.3 क्षेतममलं.

L 1 2 D1 ins. सनिर्वेदं निश्चस्य before तत्. M1 अवगच्छामि; D6 इच्छामि
(for उपगच्छामि). N2 D1 om. ; N1 D3 विचिन्त्य (for सविन्तं).

St. 8—*a*) D4 त्यक्ताः श्रिया.—*b*) N1.2 M1 D3 शिञ्जिताः (for कुर्वते).
—*c*) D6 धनमौल्यमस्ति.—*d*) D7 Pt2 नैवास्ति कालाक्षमः; S3 नैवास्ति कालक्षमः;
M1 Pt1 नैवास्ति कालक्षमः.

तत्किं करोमि मन्दभाग्यः । (संप्रधार्य सहर्षम्) । हन्त हन्त तदह-
मिदानीम्

आत्मानमेव विक्रीय सत्यं रक्षामि शाश्वतम् ।

तस्मिन्नरक्षिते नूनं लोकद्वयमरक्षितम् ॥९॥

(सावष्टम्भम्) । तद्यावदेव वत्सं रोहिताश्वमनुपालयन्ती दीर्घाध्व- 5
विश्रान्ता देवी नागच्छति तावदेवाहं सत्वरमुपगम्यात्मनः समीहितं
संपादयामि । (ऊर्ध्वमवलोक्य) । कथं मध्यमहः समारूढो भास्वान् ।
तथा हि

तपति तपनस्तोक्ष्णं चण्डः स्फुरन्निव कौशिको

ब्रह्मति परितस्तापं पन्था यथा मम मानसम् ।

10

इयमपि पुनश्छाया दीनां दशां समुपाश्रिता

हतविधिवशाद्देवीबाधो निषीदति भूरुहाम् ॥१०॥

तदिदानीं प्रत्यासन्नमवधेः पर्यवसानम् । अथवा हरिश्चन्द्रस्यैव । हा

L 1 M1 om. सहर्षः. N1.2 भवतु भवतु (for हन्त हन्त). S1.3 Pt1
do not repeat हन्त. N2 om. तदहः.

L 2 N2 D4 om. इदानीं.

St. 9—c) D3 नृणां (for नूनं)—d) D7 अरक्षितं (for अरक्षितं).

L 5 N1.2 om. सावष्टम्भः. D3 om. एव. N2 वत्सरोहिताश्वं.

L 5-6 D1 देवो दीर्घाध्वमनुश्रान्ता (for दीर्घाध्वविश्रान्ता देवी).

L 6 N1.2 D3 -परिश्रान्ता ; M1 -परिश्रमा (for -विश्रान्ता). S2
resumes from तावदेवाहं (see v. 1. to line. 8. p. 51). M1 D3
om. अहं. D3 उपक्रम्य ; D4 उपागम्य (for उपगम्य). M1 om.
सत्वरमुपगम्य. D1 आत्मसमीहितं (for आत्मनः समीहितं).

L 7 D2 मध्याह्नः ; D5 मध्याह्नः ; S2 अर्धं नभः (for मध्यमहः). D4 ins.
भगवान् before भास्वान्. D7 S3 भगवान् (for भास्वान्).

L 8 D4.5 om. तथा हि.

St. 10—a) N1 तीक्ष्णः ; N2 तीव्रः (for तीक्ष्णं). Pt2 transp. तीक्ष्णं
and चण्डः.—c) D2.4-6 S1-3 Pt1.2 समुपस्थिता (for समुपाश्रिता).—d)
N2 न सीदति (for निषीदति).

L 13 D1 तदिदं (for तत्). D2.4-7 S1.2 Pt1.2 तदिदमायन्नं (for
तदिदानीं प्रत्यासन्नं). N1.2 D1 हरिश्चन्द्रहतकस्यैव.

हतोऽस्मि मन्दभाग्यः । (इत्यात्मानं पातयित्वा सहस्रोत्थाय सनिर्वेदम्) ।
दुरात्मन् हरिश्चन्द्रहतक

प्रतिश्रुतां संप्रति दक्षिणां प्रा-
गपूरयित्वा द्विजसत्तमाय ।

5

ब्रह्मस्वदग्धश्चलितश्च सत्या-

द्रमिष्यसि त्वं शठ कान्प्रदेशान् । ११॥

तद्यावद्वणिग्वीथीमवतीर्थं प्रकृतमनुतिष्ठामि । आगतप्रायेण तेन मुनिना
भवितव्यम् । (इति सत्वरं परिक्रम्यैकान्ते स्थितः) ।

(ततः प्रविशति कोपं नाटयन्कौशिकः)

- 10 कौशिकः । प्रणाशाद्विद्यानां करतलगतानामुपचितो
निरुद्धो दुर्बुद्धेर्विनयमसृणैस्तस्य चरितैः ।
शिखी वेगादन्तर्ज्वलितघनशुष्केन्धनगतो
बहिर्धारासिक्तं विपिनमिव मन्युर्दहति माम् ॥१२॥
(सामर्षम्) । दुरात्मन् हरिश्चन्द्रहतक

L 1 D6 हतोऽस्मीति मन्दभाग्योऽहं. D5 मन्दभाग्यं (for मन्दभाग्यः).
D6 om. इति. D3 ins. च after उत्थाय.

St. 11—*a*) D5 drops संप्रति.—*c*) -दग्धं चलितं च.—*d*) S3 कमिष्यसि (for
गमिष्यसि). N1 D1.7 नु लोकान् ; D3 हि लोकान् ; D5 लोकान् (submetric)
(for प्रदेशान्). M1 त्वं शठान् हि लोकान् (unmetrical).

L 7 D1 तथा भवतु (for तथावत्). D1 अवलोक्य ; D3 गत्वा (for
अवतीर्थ). D1 प्राकृतमनुसरामि ; S2 प्रकृतं कार्यमनुतिष्ठामि. N2 om. तेन. M1
transp. तेन and मुनिना.

L 8 N1.2 शोघ्रं (for सत्वरं).

L 9 N1.2 om. कोपं नाटयन्. Pt2 om. ; M1 D1.3.4 कोधं (for कोपं).

L 10 D3 om. ; M1 विश्वामितः (for कौशिकः). N1.2 D3 ins. सकोधं
after कौशिकः.

St. 12 Some words and letters of this verse are lost in S2.—*a*)
D4 विश्वानां (for विद्यानां).—*b*) M1 विरुद्धैः (for निरुद्धः).—*c*) D4 शिखा.
M1 D3 अन्तर्ज्वलित इव शुष्के- ; D4 ०ज्वलन इव शुष्के.—*d*) M1 D2.3.6
हविर्धारासिक्तं ; S3 हरिर्धारासिक्तो.

L 14 N1.2 om. सामर्षं. D5 om. all words from सामर्षं to
सविस्मयं (12 p 57).

पश्यामि यावच्चलितं न (२।३४) (इत्यादि पठति) । (दृष्ट्वा सविस्मयम्) । अये कथमसौ प्राप्त एव दुरात्मा अथवा महात्मैव । भवत्पुत्रसर्पामि । (तथा कृत्वा सकोधम्) । आः कथमद्यापि न संभृतानि मे दक्षिणासुवर्णानि ।

राजा । (ससंभ्रमम्) । कथं भगवान्कौशिकः । भगवन् अभिवादये ।

कौशिकः । धिगनार्य किमद्याप्यलीकवाङ्माधुर्यै रस्मान्वञ्चयितुमिच्छसि ।

राजा । (कर्णौ पिधाय) । भगवन् मर्षय मर्षय ।

कौशिकः । (क्रोधं नाटयित्वा) । दुरात्मन् अलीकदानसंभावना-
प्रस्थापितमिथ्यापौरुषप्रपञ्च तिष्ठ तिष्ठ

L 1 D2 चलितं न सत्यादि पठति ; D4 चलितं नेत्यादि पूर्वोक्तमेव पठति.
N1.2 M1 D1.5.7 read the entire verse and therefore omit the stage
direction (v. l. in N1.2 M1 D1 -तिग्मतेजाः). D1 ins. राजानं ; D7 ins.
राजा (l) before दृष्ट्वा. All words from दृष्ट्वा to दुरात्मा (l २) lost in S2.

L 2 N1.2 om. सविस्मयं अये. M1 अये प्राप्त एवासौ हरिश्चन्द्रहतकः ; D1
अये प्राप्त एवायं दुरात्मा ; D4 अये कथमसौ दुरात्मा प्राप्त एव ; D6.7 अतः (D7
अये कथं) प्राप्त एवासौ दुरात्मा. N1.2 कथं प्राप्त एवायं दुरात्मा अथवा (N2
om. this word) न सम्यग् ब्रवामि महात्मैव हरिश्चन्द्रो निमर्गदानात्. D2 om. all
words from एव to मे (l 4).

L 3 N1.2 D3 उपसृत्य ; D1 तथा करोति (for तथा कृत्वा). D7 ins.
स्थितः । कौ । after तथा कृत्वा. D1 ins. कौशिकः before सकोधं. D6 कथमसंभृतानि
अद्यापि (for कथमद्यापि न संभृतानि).

L 3-4 D7 transp. संभृतानि and मे.

L 4 M1 om. मे. D1 महद्विणाशुवर्णं (for मे दक्षिणासुवर्णानि).

L 5 M1 सविस्मयं अये कथमयं. N1.2 ins. संप्राप्तः after कथं.

L 6 M1 सकोधं (for धिक्). N2 om. ; D3 अद्यापि (for अद्यापि).
N1.2 D1 अलीकमाधुर्यैः ; D3.7 अलीकदानमाधुर्यैः. D3 नार्हसि (for इच्छसि).

L 7 D2 does not repeat मर्षय.

L 8 M1 ins. आः before दुरात्मन्. D3 -दानमाधुर्यसंभावना-

L 9 D3 -ह्यात- ; S3 -स्थापित- (for -प्रस्थापित-). M1 -महा- (for
-मिथ्या-). D5 om. -पौरुष-. D1 does not repeat ; M1 D3 तिष्ठ रे तिष्ठ.

पूर्णेऽवधावपि ददासि न दक्षिणां मे
 वाग्भिस्तु शुष्कमधुराभिरुपस्थितोऽसि ।
 दत्ताप्रदानकुपितेन मया विमुक्तः
 शापानलस्त्वयि पतत्वयमद्य घोरः ॥१३॥

5

(इति शापजलं गृह्णाति) ।

राजा । (ससंभ्रमं पादयोर्निपत्य) । भगवन् प्रसीद मर्षय मर्षय ।

अस्तं खावसंप्राप्ते यदि नामोषि दक्षिणाम् ।

शापाहो वा वधाहो वा स्वाधीनोऽयं जनस्तव । १४॥

तत्प्रसीद । वणिग्वीथीमवतरावः ।

10 कौशिकः । (शापजलमुपसंहृत्य) । भवतु तन्नैव गत्वा प्रयच्छ ।
 तद्यावद्दहमपि द्वितीयं सवनं निर्वर्त्यागच्छामि । (इति
 निष्क्रान्तः) ।

राजा । (सनिर्वेदमात्मगतम्) ।

St. 13—*a*) D6 पूर्णावधावपि.—*b*) D5 च (for तु).—*c*) D4 दत्तावधान-
 N2 मयाद्य मुक्तः. M1 प्रःकः.—*d*) D4.7 S3 पतति (for पततु).

L 5 M1 om. इति. D1 ins. तत् after इति. N1 शापजलिं.

L 6 N2 पादौ गृहीत्वा (for पादयोर्निपत्य). D1 om. ; N1 M1 D3

S1 Pt1 repeat प्रसीद. N2 om. मर्षय मर्षय. D1 gives मर्षय thrice. S2
 does not repeat मर्षय.

St. 14—*d*) N1.2 D1.7 तदा (for तव).

L 9 S2 om. तत. N2 अवतरामः ; D1 अनुसरावः.

L 10 N1 शापजलिं. D1 अपाकृत्य ; D3 संहृत्य ; D5 (before corr.)
 उत्सृज्य (for उपसंहृत्य). M1 om. शापजलमुपसंहृत्य.

L 11 D5 यत् (for तत्). N1.2 M1 om. तद्यावत्. N1.2 D3 द्वितीयं
 ज्ञानं ; M1 D1 द्वितीयसवनं (for द्वितीयं सवनं). S2 निवृत्य. N1.2 अवतरामि
 (for निर्वर्त्य आगच्छामि).

L 13 M1 सदैलक्ष्यं (for सनिर्वेदं). N1.2 om. आत्मगतं.

लोकद्वयप्रतिभयैकनिदानमेत-

द्विकप्राणिनामृणमहो परिणामघोरम् ।

एकः स एव हि पुमान्परमस्त्रिलोके

क्रुद्धस्य येन धनिकस्य मुखं न दृष्टम् ॥१५॥

(परिक्रम्य दृष्ट्वा सहर्षम्) । कथमियं वणिग्वीथी : (शिरसि तृणं
दत्त्वा सावष्टम्भम्) । भो भोः साधवः

केनापि खलु कार्येण गत्यन्तरमपश्यता ।

लक्ष्णेणायं सुवर्णानामात्मा विक्रीयते मया ॥१६॥

तद्गृह्णन्तु मामार्या गृह्णन्तु । (आकाशे) । किं ब्रूथ । किमर्थमिदं त्वया
दारुणं कर्म प्रारब्धमिति । किमनेनातिनिर्बन्धेन, विचित्रः खल्वयं जीव-

St. 15—a) D5 लोकद्वयैकप्रतिभयैक- (hypermetric) ; D6 लोकद्वयं प्रति
भयैक-—b) D3 परिपाक- (for परिणाम-).—c) N1.2 D4 परमस्ति लोके ;
D3 चरमस्ति लोके ; D7 S3 परमोऽस्ति लोके.

L 5 M1 transp. दृष्ट्वा and सहर्षं. N2 om. ; N1 सोत्साहं (for सहर्षं).
M1 om. कथमियं वणिग्वीथी. N1.2 M1 om. the stage direction शिरसि
तृणं etc.

L 6 D4 दत्त्वा (for दत्त्वा). D3 ins. हन्त हन्त before भो. D1 S3
do not repeat भोः. D5 om. साधवः.

St. 16—a) M1 चा+n (for कार्येण).

L 9 M1 D3 अनुगृह्णन्तु (for first गृह्णन्तु). N2 S2.3 om. मां. M1
D3.4 S2.3 om. second गृह्णन्तु. D4 reads the passage from का शक्तिः up to
ज्ञानमिति (p 60 l 2) after किं ब्रूथ here, and repeats it in its proper place.
M1 D5.6 किमर्थं त्वया ; D1 किमहो ; D3 किमर्थं ; D4 किमिति ; S2 किमिदं
(for किमर्थमिदं त्वया).

L 9-10 D2.4 S2 Pt2 transp. त्वया and दारुणं कर्म.

L 10 D5 places इदं after कर्म. M1 समारब्धं (for प्रारब्धमिति).
N2 M1 om. इति. D1.3 ins. तत् before किमनेन. N2 om. किमनेनातिनिर्बन्धेन.
M1 D1 निर्बन्धेन (for अतिनिर्बन्धेन).

लोकः । (पुनरन्यतो गत्वा केनापीत्यादि पठित्वा आकाशे) । किं ब्रूथ । का शक्तिः किं च ते कर्म कीदृशं च ज्ञानमिति । (स्मृत्वा) ।

यद्यदादिशति स्वामी तत्करोम्यविचारितम् ।

5 शासनास्खलनं भर्तुर्भृत्यस्य परमो गुणः ॥१७॥

(आकर्ण्य) । किं ब्रूथ । भूरितरं मूल्यमुक्तवानसि तत्पुनस्तावदभिधीयतामिति । (सखेदम्) । भो भोः साधवः क्षत्रिया वयम्, न पुनः पुनरभिधातुं जानीमः । तद्विम्यताम् । (पुनरन्यतो गत्वा केनापीत्यादि पठति) ।

L 1 N1.2 om. गत्वा. M1 S2 पठति ; D1.3 पठति पुनः (for पठित्वा).

L 2 D2.4 S1.2 Pt1.2 ins. ते before शक्तिः. M1 ins. समारब्धं after कर्म. D3 om. second च. M1 D1.7 S2 Pt2 ins. ते after कीदृशं च. N1.2 M1 D1.7 Pt2 विज्ञानं (for ज्ञानं).

L 3 N1 D3 om. ; M1 भ्रुत्वा ; D7 राजा (for स्मृत्वा).

St. 17—b) D1 अविचारितः.—c) D3 शासनालघनं ; S2 शासनात्स्खलनं.—d) N1.2 D3 भृत्येषु ; M1 इत्यव ; S3 भृत्यानां.—ab)=III 34 cd.

L 6 N1.2 ins. तच्च before आकर्ण्य. D1.3 ब्रवीषि (for ब्रूथ). D2.4 भूरितरमूल्यं ; D3 बहुतरं मूल्यं ; D5 भूरितरं मौल्यं.

L 7 M1 D3 om. इति. D7 ins. राजा before सखेदं. N1.2 om. ; D1.7 भोः ; D3 भोः साधो (for भो भोः साधवः). N2 om. ; N1 क्षत्रियोऽहं (for क्षत्रिया वयं).

L 7-8 D3 पुनरभिधानेन जानामि तद् विम्यते (for क्षत्रिया वयं न पुनः etc. up to तद्विम्यतां).

L 8 D1 पुनरभिधातुं न जानीमः (for न पुनः पुनरभिधातुं जानोमः). S2.3 पुनः (for पुनः पुनः). N1.2 M1 जानामि (for जानीमः). S3 विम्यतां (for विम्यतां). D1 om. पुनः. N1.2 om. गत्वा.

L 9 The passage from केनापीत्यादि up to राजा सखेदं (p. 61, l 5) is partly lost in S2.

(नेपथ्ये)

अञ्जउत्त मा खु मा खु अत्तंभरो होहि । तथा सुहसंविभाइणिं मं मन्द-
भाइणिं कदुअ संपदं का दे संविभाअपरम्मुहता । ता पसीद मं जेव
इमस्सिं कज्जे आरोवेहि । अवच्छिमो दे दाणिं अअं पणओ ।

राजा । (सवैलक्ष्यम्) । कथमागतैव देवी । तन्न संपन्नमभिलषितम् । ५

(ततः प्रविशति बालकेनानुगम्यमाना क्लृप्त्यं नाटयन्ती शैव्या)

शैव्या । (सकरुणं तदेव पठित्वा मन्दं परिक्रम्य) । किणध मं अज्जा इदो

अद्धमुल्लेण समअदासिं ।

L 2 N1.2 ins. हा before अञ्जउत्त. N1 M1 D1.3.4.6 S1 Pt1 खु
(for खु both times). D3 does not repeat मा खु. D3 तुम्हरो ; M1 D7
अत्तंभरा (for अत्तंभरो). Pt2 तथा (for तथा). N1.2 D1 सुसंविभक्तं ; M1
सुसंभतं ; D7 सुसंविभक्तात्तं(?) ; Pt2 सुहसंविभत्तं (for सुहसंविभाइणिं). S3 om. मं.

L 2-3 D4 om. मं मन्दभाइणिं. N1.2 D1 मन्दभाइणिं.

L 3 M1 संभाअण-; D1 दुस्संविहाअ-; D7 संविहाअण-; Pt2 संविहाअ-
(for संविभाअ-). D6 -परमुहता. D4 पपसीद. N2 om. ; N1 M1 उज्जेव ;
D1 खु ; D2-7 S1.3 Pt1.2 जेव्व (for जेव).

L 3-4 M1 transp. मं उज्जेव and इमस्सिं कज्जे.

L 4 N1 ins. अगगदो ; N2 ins. आगदो after कज्जे. D6 अवत्थिमो ;
१३ अवासिदो. N1 अवच्छिमो दाणिं मे अअं पणओ ; D1 उवत्थिदो दाणिं मे अद्धपण ;
D2 मे अअं पणओ (omitting अवच्छिमो दे) ; D7 अपच्छिमो दाणिं अयमपणओ.
D4 transp. दे and दाणिं. M1 om. दे, and reads दाणिं for दाणिं. Pt2 om. ;
N2 D6 S1 Pt1 अ (for अअं). D6.7 अपणओ (for पणओ).

L 5 D3 ins. भुत्वा before सवैलक्ष्यं. D1 सवैक्कक्ष्यं (for सवैलक्ष्यं). D1
om. एव. S3 om. न. D4 अभिलषन्ति । D5 अभिलषति (for अभिलषितं).

L 6 N1.2 M1 D1.7 om. क्लृप्त्यं नाटयन्ती. D3 5 S3 Pt2 वैक्कक्ष्यं ; S2
वैलक्ष्यं. D4 नाटयती.

L 7 D2.3 om. शैव्या. M1 D3 om. ; N1.2 D1 समंभ्रमं (for
सकुरुणं). N1.2 मन्दं (N1 मन्दं मन्दं) परिक्रामति. N2 om. मं. D7 किण
देणोत्तं अज्जा किणध (for किणध मं अज्जा). M1 ins. a second किणध after अज्जा.

L 8 D4 अध्धमुल्लेण. N1.2 समअदामिअं ; D4.5 समयदामो.

बालकः] अज्जा मं पि किणध ।

राजा । (दीर्घमुष्णं च निःश्वस्यात्मगतम्) । कष्टं भोः कष्टम् ।

धारासिकतृणाग्रबिन्दुतरलाः कामं निरस्ताः श्रिय-

स्यक्तास्ते सुहृदोऽश्रुदानवदना नाश्वासितास्ताः प्रजाः ।

5

दाराणां तनयस्य विक्रयमहो दृष्ट्वापि यच्चेतसा

क्रूरेण स्फुटितं न मेऽद्य हृदयं वज्रं मन्ये कृतम् ॥१८॥

शैव्या । (आकाशे कर्णं दत्त्वा) । अज्जा किं भणाध । कीदिसो दे
समओ त्ति । परपुरिसपज्जुवासणं परच्छिद्वभोअणं परिहरिअ

सव्वकम्मकारिणी त्ति ईदिसो मे समओ (पुनः कर्णं दत्त्वा) ।

10

किं भणाध । को तुमं इमिणा समएण किणस्सदि त्ति । ता

L 1 D7 बालः (for बालकः). S3 अज्ज (for अज्जा). M1 D2.3.6
S2.3 om. पि. N1.2 repeat किणध.

L 2 N1.2 M1 D1.7 S3 om. उष्णं च ; S2 उष्णं वि. D4 om. ;
N1.2 S2.3 स्वगतं (for आत्मगतं). N1.2 D3 om. कष्टं भोः कष्टं.

St. 18—d) D3 धारासक्त-—c) D6 विक्रयमहो. D1 तच्चेतसा.—d) M1
स्फुरितं. N1 तदिदं (for हृदयं).

L 7 M1 (before corr.) देवी. N1.2 om. आकाशे. D1 कृत्वा (for
दत्त्वा). N1.2 D1 om. अज्जा. D1.5 S3 भणाध ; S2 भणध ; Pt2 भणाध.
S2 om. (hapl.) all words from कीदिसो up to भणाध (1 10) Pt2
om. दे.

L 8 D1 ins. सुणध after त्ति. M1 अत्ति (for त्ति). N2 M1 परपुरिस- ;
D4 परपुरिस-. N1 -पज्जुवासनं ; N2 -पच्चुआसणं ; M1 -पज्जुवासं ; D6
-पज्जुवासनं. M1 पुरच्छिद्व- ; D1 परउच्छिद्व- ; D2-4 S1 Pt1 परच्छिद्व- ; D4
पुरच्छिद्व- ; Pt2 परोच्छिद्व- . N1 ins. अ before भोअणं. D3 अपरिहरिअ.

L 9 N1.2 सव्वकम्माणुसारिणे ; M1 सव्वकारिणि ; D1 सव्वकम्मआरिणी.
N1.2 M1 ins. म्हि before त्ति and त्ति after समओ. S3 एदिसो (for ईदिसो).
D1 कृत्वा (for दत्त्वा).

L 10 D1 om. किं भणाध. D5.6 Pt भणध ; D4 भण. D5 तु मं (for
तुमं). D4.5 Pt2 समयेन. D5 किणस्सदि. D1 om. ता.

गच्छध पसीदध किं तुम्हाणं इमिणा पओअणं । दिअवरो दीण-
जणाणुकम्पी वा अण्णो वा को वि साधू मं किणिस्सदि ।

(ततः प्रविशत्युपाध्यायो वदुश्च)

उपाध्यायः । वत्स कौण्डिन्य सत्यमेवापणे दासी विक्रीयते ।

वदुः । किं अलिअं उवज्झाओ विण्णवीअदि ।

उपा । तेन हि तन्नैव गच्छावः ।

वदुः । जं उवज्झाओ अरणवेदि ।

उपा । (परिक्रम्य दृष्ट्वा साश्चर्यम्) । अहो रामणीयकं वणिग्वीथ्याः ।

L 1 N2 M1 D7 गच्छ ; S2.3 गच्छह (for गच्छध). D1 om. गच्छध
पसीदध. D7 ins. शैल्या before पसीदध. N1 पसीदद ; N2 पसीद ; S2.3 पसीदह.
M1 तुम्मानं. D1 पओअण. D3 ins. ति after पओअणं. M1 ins. अणं before
दिअवरो. S3 यदि अवरो (for दिअवरो). N1.2 D1.3.7 ins. वा after दिअवरो.

L 1-2 D1 दीणजणाणुकम्पि ; D3 जनानुकेवो.

L 2 D1 S3 om. first वा. M1 om. वा अणो. D1 om. ; N1.2
S3 साधु ; D3 साहु (for साधु). Pt2 कीणिस्सदि.

L 4 N1.2 सत्यमेव पणेन दासी.

L 5 N1.2 अलिअण. M1 उवज्झाअस्स ; D2 S1 Pt1 उवज्झाओ ; D4
Pt2 उवज्झाओ ; D5.6 उवज्झाओ ; S3 उवज्झाओ. N1.2 M1 अरणवेदीअदि ; D1
विणविअदि ; D6 विणवीअदि.

L 6 M1 ins. एहि after गच्छावः.

L 7 D3 तं (for जं). M1 D2 S1 Pt1 उवज्झाओ ; D4 उवज्झाओ ;
D5 अजावो ; D6 उवज्झाओ ; S2 उवज्झाओ ; S3 Pt2 उवज्झाओ. After अणवेदि,
D2.5.6 S1 Pt1.2 ins. एदु एदु उवज्झाओ (D5 उवज्झाओ ; D6 उवज्झाओ ;
Pt2 उवज्झाओ) एदु एदु (D6 does not repeat ; Pt2 om.) ; D7 ins.
एदु एदु उवज्झाओ. The passage is lost in S2.

L 8 N2 परिक्रम्य आश्चर्यमाश्चर्यं. N1 रामणीया ; N2 रमणीया ; D4
रमणीयकं ; D5 रामणीयं. After रामणीयकं, S3 ins. तथा हि ; D7 ins. but
strikes off the passage beginning with चिरं निवेग्य (Act iii, before 21)
and ending with आरब्धमिति (Act iii ad 21). N1 वणिग्वीथी ; D2 4.6
S1.3 Pt1 वीथ्याः (for वणिग्वीथ्याः).

हेम्ना मेरुवसुंधरेव जलधेर्वेलेव रत्नैरियं
नागैर्बालपयोदविभ्रमधरैर्विन्ध्यस्थलीवोन्मदैः ।

इत्थं प्रार्थितमर्थिनां विदधती दिव्यांशुकोत्पलुवा

सेयं कल्पलतेव कस्य विपणिलोलं न धत्ते मनः ॥१९॥

6 वटुः । उवज्झाअ जहिं एसो गरुओ जणसंमहो दीसदि तहिं तीए
होदव्वं ति तक्केमि । (उपसृत्य) । अज्जा अन्तरं अन्तरं ।

उपा । अहो अतिबलवाञ्जनसंमर्दः ।

शैब्या । (सवैक्लव्यम्) । किणध मं अज्जा किणध । (इत्यादि पुनः पठति) ।

उपा । (दृष्ट्वा साश्चर्यम्) । कथमियं सा । भवति कीदृशस्ते समयः ।

St. 19—b) D1 व्यस्त- (for बाल-). M1 विन्ध्यस्थलीरोन्मदैः.—d) M1
D2.6 S1 Pt1 विधत्ते (for न धत्ते). Parts of the verse are lost in S2.

L 5 D2.6 S1 Pt1 उवज्झाय ; D4 अज्जा ; D5 उज्जाव ; S3 अज्ज ;
Pt2 उवज्झाअ. D1 om. एसो. D3 om. ; D4 S2 गरुओ (for गरुओ).
After गरुओ, S2 is fragmentary up to कथमियं सा (19). M1 संमहो (for
जणसंमहो). D2.4-6 S1 Pt1 दोसइ. M1 तए ; D1 तिए ; D5 ताये ; D7
Pt2 ताए (for तीए).

L 5-6 N1.2 जणस्स संमहो दीसदि ता तक्केमि तहिं ताए होदव्वं.

L 6 M1 होदव्व ति ; D3 होदव्वमिति (for होदव्वं ति). N1.2 repeat
अज्जा. S3 does not repeat अन्तरं.

L 7 D1 om. अहो. N1.2 D3.4 अहो बलवान् N2 D6 S1 Pt1
संमर्दः (for जनसंमर्दः).

L 8 N1.2 om. सवैक्लव्यं. D1 किणध किणध अज्जा मं इति पुनः पठति ;
D3 कीणध मं अज्जा इत्यादि पठति. S3 om. ; D5 ins. मं after second किणध.
N1.2 इति (for इत्यादि). N1.2 M1 S3 Pt2 om. पुनः. D4 transp. पुनः
and पठति. After Saibya's speech, D5-7 S1 Pt1.2 ins. बालः । मं पि
(Pt2 मं पीति) ; S3 ins. बा । मं किणध.

L 9 N1.2 D1.3 om. दृष्ट्वा साश्चर्यं. M1 D4 om. साश्चर्यं. D1 ins.
उपसृत्य as stage direction before भवति. D3 भवति कीदृशः समय इति.

शैब्या । (परपुरिसपञ्जुवासणं इत्यादि पठति) ।

उपा । (सहर्षम्) । सुष्ठु अस्वयं ते समयः । तदमुनैव समवेना-
सद्गृहे विधम्यताम् । पत्नी ममाग्निपरिचर्यापराधीनतया न
सम्यग्गृहावेक्षाक्षमा । तद्गृहातां सुवर्णम् ।

शैब्या । (सहर्षम्) । अणुगद्दिदम्हि । जं अज्जो आणवेदि । 5

उपा । (चिरमवलोक्य सविस्मयमात्मगतम्) ।

शिरो यद्वगुण्ठितं सहजरूढलज्जाननं
गतं च परिमन्थरं चरणकोटिलक्ष्ये दृशौ ।

वचः परिमितं च यन्मधुरमन्दमन्दाक्षरं

निजं तदियमङ्गना वदति नूनमुच्चैः कुलम् ॥२०॥

10

L 1 N2 M1 -पुरुस- (for -पुरिस-). D1 S2.3 परपुरुसेत्यादि पठति ;
D3 परपुरिसेत्यादि ; D4.5 Pt2 परपुरिसेत्यादि पठति ; D6 S1 Pt1 परपुरिसपञ्जु-
वासणं परच्छिद्भोअणं परिहरिअ सव्वक्कम्मकारिणी ति. After Saibya's speech,
D6 S1 Pt1 ins. बाल । मं पि ; M1 ins. ईदिसो मे समञ्चो ति.

L 2 S2.3 ins. चिरमवलोक्य before सहर्ष'. M1 D5 om. ; N1.2
सपरितोषं (for सहर्ष') and ins. भवति before सुष्ठु. D3 ते अल्लु समयः
(for अस्वयं ते समयः). N1.2 D3 अनेनैव (for अमुनैव).

L 3 M1 D4 S2.3 विश्राम्यतां. N1 M1 अग्निपरिचर्याधीनतया ; N2
अग्निचर्याधीनतया ; D7 °चर्यापराधीनतया ; S2 °शरणपरिचर्या°. D1.3 Pt2
om. न.

L 4 S2.3 तस्या (for सम्यग्). N1.2 गृहवार्ताक्षमा ; M1 D3 गृहरक्षा-
क्षमा ; D5 गृहवेक्षक्षमा ; N1.2 तदुपपद्यतां नो धनं (for तद्गृहातां सुवर्णं).

L 5 N1.2 सपरितोषं (for सहर्ष'). N2 om. ; N1 M1 D1.3.5.6
Pt1 अणुगद्दिदम्हि ; D4 अणुगीहीदम्हि ; D7 अणुगेहीदम्हि ; S2 अणुगद्दिदम्हि.
D2.6 S1 Pt1 अज्ज (for अज्जो) and ins. ति after आणवेदि.

L 6 N1.2 D1 आलोक्य (for अवलोक्य). S2.3 स्वगतं (for आत्मगतं).

St. 20—4) S2 अवकुण्ठितं. N1.2 M1 D1.5.7 -लज्जानतं.—b) M1
D5.6 -कोटिलक्ष्ये.—c) D4 मधुरमन्दाक्षरं.—d) M1 D4 तदीयमङ्गना.

(सचिन्तम्) । न युक्तमस्याकृतिविशेषस्येदमवस्थान्तरम् । तत्कथमिमां
दशामनुप्राप्ता । भवत्वेवं तावत् । (प्रकाशम्) । अयि जीवति ते भर्ता ।
शैष्या । (शिरसि संज्ञां ददाति) ।

राजा । (निःश्वस्यात्मगतम्) । कथं जीवति । जीवतः किल कलत्र-
स्येदमवस्थान्तरम् ।

उपा । अपि संनिहितः स्यात् ।

शैष्या । (सास्त्रं राजानमवलोकयति) ।

उपा । (दृष्ट्वा सविस्मयम्) । अये कथमयमस्या भर्ता । (चिरं निर्वर्ण्य
सखेदम्) ।

10

वृषस्कन्धं मत्तद्विरदकरपीनायतभुजं

वपुर्व्यूढोरस्कं ननु भुवनरक्षाक्षममिदम् ।

तृणं मौलौ चूडामणिसमुचिते किं त्विदमहो

नरं वामारम्भः कमिव न विधाता प्रहरति ॥२१॥

L 1 N1 विचिन्त्य साकुलं ; N2 विचिन्त्य (for सचिन्तं). N1.2 तत्र
(for न). S2 युक्तमस्याः आकृतिः. N2 आकृतिविशेषे. S2.3 ईदृग् (for इदं).
M1 transp. इदं and अवस्थान्तरं. M1 ins. इयं after कथं.

L 1-2 N1.2 om. तत्कथमिमां दशामनुप्राप्ता. S3 तत्कथमियं समनुप्राप्ता.

L 2 M1 Pt2 om. प्रकाशं. N1.2 अपि (for अयि). N2 जीवतो
भर्ता (for जीवति ते भर्ता).

L 3 S3 शिरसा. D5 नाटयति (for ददाति).

L 4 Some Mss निश्चयः. D3 स्वगतं (for आत्मगतं). M1 om. किल.

L 6 D4 om. अपि. D4 संनिहितः.

L 7 D1.3 अवलोकते ; D6 अवलोक्य.

L 8 N1.2 ins. राजानं before दृष्ट्वा. M1 Pt2 कथमस्या.

L 9 D4 om. सखेदं.

Sf. 21—d) D5 मत्तपोनायतभुजं (submetric).—c) S3 किं चिरमहो.—d)
D1.2.6 S3 Pt1 वामारम्भं. N1.2 कमिव ; D1 S3 कमिव. This pāda
appears worm-eaten on upper margin in D7.

(उपसृत्य साक्षम्) । भो महात्मन् स्वदुःखसंविभागिनं मां
कर्तुमर्हसि । तत्कथ्यतां किमर्थमेवं त्वयारब्धमिति ।

राजा । (विचिन्त्य सवैक्यमात्मगतम्) । न युक्तमस्य साधोर्वचनमन्यथा
कर्तुम् । (प्रकाशम्) । भोः साधो न विस्तरस्येदानीं देशकालौ ।
ततः समासतः कथयामि श्रूयताम् । ब्रह्मस्वपीडितेनेदं मया ६
प्रारब्धम् । अतः परं न मामतिनिर्बन्धयितुमर्हसि ।

उपा । तेन हि प्रतिगृह्यतां नो धनम् ।

L 1 N1.2 उपसृत्य राजानं हस्ते गृहीत्वा (for उपसृत्य साक्षम्). M1 om.
साक्षम्. The passage from उपसृत्य up to म (in महात्मन्) lost in D7. D3
महाभाग (for महात्मन्). M1 दुःखभागिनं ; D3 निजजन्मसुखदुःखभागिनं ; D5
स्वदुःखसंभागिनं ; D6 स्वदुःखसंभाविभागिनं ; S1 Pt1 स्वदुःखसंभागविभागिनं.
D1 मां खलु (for मां).

L 2 D5 om. तत्कथ्यतां. M1 किमित्येवं ; D1 किमेवं ; D4 किमर्थं
(for किमर्थमेवं). N1.2 त्वया दादृणं कर्म प्रारब्धं ; M1 D1 S3 त्वया प्रारब्ध-
मिति ; D3 व्यवसितमिदमिति (for त्वयारब्धमिति). A part of this line
is lost in D7.

L 3 N1.2 om. सवैक्यं. D4 खगतं (for आत्मगतं).

L 4 N1.2 विस्तरेण ; D1 विस्तरश्रवणस्य ; Pt2 विस्तारस्य. D3 अयं
(for इदानीं). N1.2 M1 D1.7 देशकालः.

L 5 D3 तत् (for ततः). N1 om. श्रूयतां. N1.2 M1 om. इदं.

L 5-6 D3 आरब्धं (for मया प्रारब्धं).

L 6 M1 ins. इति ; D1 ins. इदं after प्रारब्धं. M1 om. ; D7
ins. तु before न. D6 S1 Pt1 मम (for मां). D3 मां निर्बन्धयितुं नार्हसि
(for न मामतिनिर्बन्धयितुमर्हसि). D1 अतः निर्बन्धयितुं ; D5 अतिनिर्बन्धे
नयितुं ; S3 अतिनिर्बन्धयितुं (for अतिनिर्बन्धयितुं).

L 7 D1 om. हि. D2.4-6 S1 Pt1 ins. तत् before प्रतिगृह्यतां. N1.2
उपपत्तां ; D1 गृह्यतां ; M1 D3 उपयुज्यतां (for प्रतिगृह्यतां). N1.2 D1.3
ins. इदं before नो. D5 om. नो.

राजा । (कर्णौ पिधाय) । भोः साधो प्रथमवर्णवृत्तिरियं प्रतिषिद्धा-
स्मद्विधानाम् । तद्यदि मामनुकम्पनीयं मन्यसे तन्मूल्यसंबन्धेन
दातुमर्हसि ।

शौन्या । (तत्संक्षममुपगम्य सविनयमञ्जलिं बद्ध्वा) । नारिहदि मं
पढमोवगतं अज्जो अदिक्कमिदुं । ता अणुगेहेसु मं । एसमिह दे
सरणागदा ।

उपा । (सास्त्रम्) । भवति

लक्षार्धं यदिदं हेत्नां युवयोरेव तद्धनम् ।

परस्परानुरोधेन यद्युक्तं तद्विधीयताम् ॥२२॥

10 (इति धनमर्पयति) ।

L 1 D3 om. भोः साधो. D2.3.6 S1 Pt1 repeat भोः. D7 S2
प्रथमवृत्तिः. N1.2 D1 ins. किल after प्रतिषिद्धा.

L 2 N1.2 मन्यते भवान् तदा (for मन्यसे तत्). N1 ins. एव before
मूल्यसंबन्धेन.

L 3 M1 मामनुगन्तुं (for दातुं).

L 4 D5 उपसृत्य (for उपगम्य). M1 ins. अज्ज before नारिहदि.
N1.2 नारिहदि नारिहदि ; D2.5-7 S1 Pt1 नारिहदि ; D3 नारिहदि ; D4
नारिहदि ; S2 नारिहदि.

L 4-5 N1.2 transp. मं and पढमोवगतं.

L 5 D4 पढमोवगतं ; D5 पढमोवगतं ; D6 पढमोववगतं (sic). N1.2
D1 om. अज्जो here and place it after नारिहदि(1 4). N2 D1 अदिक्कमिदुं.
D1 om. ता. N1 अणुगेहेसु ; N2 अणुमन्तुसु ; M1 अणुगेहेसु ; D3
अणुमन्तुसु (अणुमन्तुसु ?) ; S3 अणुगहाडु. N1 ins. अज्जो after २. N2
एसमिह मिह च (for एसमिह दे). Some Mss. एसमिह.

L 6 D1 शरणागदा ; D4.5 Pt2 सरणागदा.

L 7 D7 S3 भवतु (for भवति).

Ss. 22—4) N2 लक्षार्धेनापि हेत्ना यद्.

L 10 D7 om. इति.

शैव्या । (गृहीत्वा सङ्घर्षम्) । दिष्टिभा अद्वावसिदपडिण्णाभारो दाणिं
अज्जउत्तो । ता कदत्थम्हि ।

उपा । (स्वगतम्) । न युक्तमिदानीमनयोर्वै क्लृप्यमवलोकयितुम् । (इति
निर्गन्तुमिच्छति) ।

शैव्या । मुहुत्तमं पडिवालेदु अज्जो जाव अज्जउत्तं सुसंदिट्ठं करेमि । 6

उपा । भवति एष कौण्डिन्यस्तिष्ठति । (इति निष्क्रान्तः) ।

शैव्या । (राहः पटे धनं बद्ध्वा) । अणुमण्णदु मं एदस्स दिअवरस्स
दासित्तणे अज्जउत्तो ।

राजा । (सर्वैकृष्यम्) । नन्वनुमतमेव प्रभवतो विधेः । (सोपालम्भ-
मात्मगतम्) । ननु भो इतविधे 10

L 1 N1.2 ins. शीघ्रं before गृहीत्वा. D5 om. गृहीत्वा. D1.3.4
Pt2 दिष्टिभा ; D2.7 दिष्टिभा. M1 D3 transp. अद्वावसिद- and दाणिं (M1
णि) N1.2 अद्वावसित्तभारो ; D2 Pt1 अद्वावसिट्ठपडिण्णाभारो ; D3
अद्वावसिट्ठो भारो ; D4 अद्वावसिट्ठपडिण्णाभारो ; D5 अद्वावसिट्ठो ; S2.3 अद्वावसिट्ठ-
पडिण्णा० ; Pt2 अद्वावसिट्ठपडिण्णाभारो. N1.2 दाणिं ; D4 दाणीं. N1.2
D1 ins. मे after दाणिं.

L 2 D2.6 S1-3 Pt1.2 कदत्थम्हि ; D5 कदत्थम्हि.

L 3 D4 स्वगतः ; D5 स्वागतं. N1.2 M1 om. इदानीं. D1 आलोक-
यितुं. N1.2 ins. भवतु गच्छामि after अवलोकयितुं.

L 4 N1.2 D1 गन्तुं ; D5 निर्गच्छतु (for निर्गन्तुं).

L 5 M1 D1 मुहुत्तं. D3 ins. मं before पडिवालेदु ; N1.2 मं before
अज्जो. N1.2 M1 D3 om. जाव अज्जउत्तं सुसंदिट्ठं करेमि. S2 om. जाव.
D2.6 S1 सुसंदिट्ठं ; D4 Pt2 सुसंदिट्ठं ; S2 सुदिट्ठं. S2 करेमि.

L 6 D2.4.6 S1 Pt1 om. ; N2 भवतु (for भवति).

L 7 N1.2 M1 D1 पटान्ते ; D3 पटावले. N2 transp. धनं and बद्ध्वा.
D1 ins. पादयोर्निपत्य after बद्ध्वा. M1 om. ; N1.2 D1.7 Pt2 मे (for मं).

L 8 N1.2 M1 D1.7 Pt1 दासित्तणं ; D4 दासीतण्यै ; D5 दामतणे.
N1.2 om. अज्जउत्तो here and place it before एदस्स (17).

L 9 D1 सर्वैकृष्यं (for सर्वैकृष्यं). M1 अनुमतः. N1.2 D1.3 ins.
एतद् ; M1 ins. एष तद् after एव. D3 प्रहरतो (for प्रभवतो). N1.2 D1.3
इतविधेः (for विधेः).

L 9-10 D7 S2 सोपालम्भमाकाशे.

L 10 D2.4-6 S1.3 Pt1.2 ins. आकाशे after आत्मगतं. M1 अहो (for भो).

देवीभावं नीत्वा परगृहपरिचारिका कृता यदियम् ।

तदिव चूडारत्नं चरणाभरणत्वमुपनीतम् ॥२३॥

(सविशेषकरणम्) । कष्टं भोः कष्टम् ।

मम विधिनिहितस्य मन्दबुद्धे-

5

ध्रुवमधुना सुतदारविक्रयेण ।

निजकुलपरिवादनमूर्ते-

रपि सवितुर्मलिनीकृता मुखश्रीः ॥२४॥

(आत्मानं संस्तभ्य प्रकाशम्) । प्रिये

आराध्योऽयं ब्राह्मणस्ते सशिष्यः

10

पत्नी चास्य प्रीतिदायोपचर्या ।

रक्ष्याः प्राणा बालकः पालनीयो

यद्यहैवं शास्ति तत्तद्विधेयम् ॥२५॥ ।

शैव्या । जं अज्जो आणवेदि । (इति निर्गन्तुमिच्छन्ती राजानमवलोक्य
वैकुण्ठं नाटयति) ।

Ss. 23—b) M1 drops कृता.

L 3 D2.4-7 S1.3 Pt1.2 om. first कष्ट'. S2 om. second कष्ट'.

Ss. 24—a) N1.2 D1 (before corr.). 5 -निहितस्य.—c) M1 D4.5.7

S2.3 Pt1.2 -परिवादनमूर्तेः.

L 8 N1.2 दोष (?) (for प्रिये).

Ss. 25—a) N2 महाब्राह्मणस्ते शिष्यः (for ब्राह्मणस्ते सशिष्यः) —b) N1
प्रीतिदानोपचर्या ; N2 corrupt ; D4 प्रीतिदा सेवितव्या.—c) D3 बालकस्यापि रक्ष्या.
—d) Fragmentary in S2.

L 13 D1 देश (for अज्जो). N2 om. इति निर्गन्तुमिच्छन्ती. D1
गन्तुमिच्छन्ती ; M1 D2.4-6 S1.2 Pt1 निर्गन्तुमिच्छति ; D3 निर्गच्छन्ती.
N1.2 D3 सवैकुण्ठं (D3 om. this word) राजानमवलोकयन्ती.

L 14 N1.2 मन्द (N1 मन्दं मन्दं) परिक्रामति (for वैकुण्ठं नाटयति).

वदुः । (सकोधम्) । आग्रच्छ भोदि आग्रच्छ । दूरं गदो उवज्झाओ ।
शैव्या । (सानुनयम्) । मुहुत्तमं पडिवालेसु मं जाव अहं अज्जउत्तमुहं
सुदिट्ठं करेमि ।

राजा । (वैक्लव्यं नाटयित्वा) । प्रिये विरम्यताम् । दुःखमास्ते
ब्राह्मणः ।

6

शैव्या । (राजानमवलोकयन्ती शनैः परिक्रामति) ।

बालकः । आवुक, कहिं अम्बा गच्छदि ।

राजा । (सखेदम्) । यत्र ते पितुः कलमं भूत्वा गम्यते ।

L 1 M1 om. ; D4.5 Pt2 सकोधं (for सकोधं). N1.2 आग्रच्छदु
both times (for आग्रच्छ). D1 भो देवि आग्रच्छ. N1.2 D1.2.4.6 S1.2
भोदी ; S3 होदि (for भोदि). M1 om. second आग्रच्छ. N2 दूरगदो ;
D3 अतिदूरं गदो. M1 उवज्झाओ ; D4 S3 उवम्फाओ ; D5 उवज्जाओ ; Pt2
उवम्फाओ.

L 2 D3 om. ; D4 सानु' सानुनयं. M1 D3.7 ins. अज्ज before
मुहुत्तमं. D1 मुहुत्तं. D1 पडिवालेहि ; S3 पडिवालेदु. D3 ins. अज्जो after
मं. M1 D7 om. अहं. D7 मुहं अज्जउत्तस्स. Pt2 अज्जउत्तस्स मुहं.

L 2-3 N1.2 जाव एं सुदिट्ठं अज्जउत्तं करइस्सं ; D1 जाव एं अज्जउत्तं सुदिट्ठं
करेमि ; M1 जाव सुदिट्ठं अज्जउत्तं करेमि.

L 3 D5 सुदिट्ठि ; S3 सुसंदिट्ठं (for सुदिट्ठं).

L 4 D3 om. ; N1.2 संवैक्लव्यं (for वैक्लव्यं). M1 नाटयति ; D1
नाटयन्. N1.2 देवि (for प्रिये). D1 गम्यतां गम्यतां ; D3 गम्यतां
(for विरम्यतां).

L 6 N1 मन्दं मन्दं ; N2 मन्दं (for शनैः). D4 repeats शनैः. M1
राजानमवलोकय स्वैरं स्वैरं गच्छति.

L 7 N1.2 D1 आवुक ; D5 आवु ; D6 आवुक ; S3 अहु. D4 कहं ;
Pt2 अहिं (for कहिं). D4 माता (for अम्बा). N1.2 M1 D1 एषीअदि
(for गच्छदि). D3 आः वदुअ कहिं मे अम्बा एषीअदि for the whole line.

L 8 D4 om. सखेदं. N1.2 D3.7 ins. वत्थ before वत्थ. D6 Pt1
ins. दासी before भूत्वा. S3 गच्छति (for गम्यते).

बालकः । अरे वडुअ कहिं तुमं अम्बं जेवुमिच्छसि । (इति मातुः
पटान्तं धारयति) ।

वडुः । (सकोपम्) । अवेहि गम्भदास । (इति क्षिप्त्वा पातयति) ।

बालकः । (साधरभङ्गं पितरौ पश्यति) ।

६ उभौ । (सास्त्रमवलोकयतः) ।

राजा । भो महाब्राह्मण, अनपराधं किल शैशवम् । तन्नाहंस्वेवं
कर्तुम् । (बालकमुत्थाय शिरस्याब्रायालिङ्ग्य च सर्वैक्यम्) ।

किं वत्स मन्युभरविस्फुरिताधरोष्ठः

पापस्य पश्यसि मुखं मम निर्धृणस्य ।

10

येषां प्रिया न शिशवः पिशिताशनानां

तेषामपि म्रियतमा वनिता तिरश्चाम् ॥२६॥

L 1 N1.2 सकोपं । अरे कमिलमङ्गडा ; M1 अले ले व + + ; D1 अले
मकलवलुअ ; D2.4-6 S1 Pt1 अरे वडुअ ; D3 अले वडुअ ; D7 अडे वडुआ ;
Pt2 अडे वडुअ. N1.2 om. तुमं. N1.2 D5 अम्बा ; D6 मंबं. D2.5.6
येतुं (for येदुं).

L 1-2 N1.2 मातुः पटान्तमाकर्षति (omitting इति).

L 2 D5 पटान्तरं.

L 3 D6 om. सकोपं. D2.6 अये एहि ; D3 S2 अरे ; D4 अपेहि ;
D7 गच्छेहि ; S3 अये (for अवेहि). M1 D1.3 गच्छ दास ; D2 गम्भदास ;
D6 Pt2 गम्भदास ; S2 विम्भदास ; S3 विम्भणदास.

L 4 N2 om. all words from बालकः up to कर्तुं (17). N1 ins.
सासं before पितरौ.

L 5 D1 Pt2 आलोकयतः (for अवलोकयतः).

L 6 N2 S1 Pt1.2 ब्राह्मण ; D4 महान्ब्राह्मण (for महाब्राह्मण). N1
अनपराधं. M1 D4 बलु (for किल). D1 om. तत्.

L 7 M1 om. च. N1.2 om. सर्वैक्यं.

St. 26—d) D1 S3 -विस्फुरिताधरोष्ठः ; D7 -धरोष्ठैः ; S2 -धरोष्ठं.—c)
D2.6 एषा (for येषां).—d) N1.2 M1 D1.7 प्रियतरा. N1.2 M1 D1.3
वनिता (for वनिता).

तत्किं मां चाण्डालमनुगच्छसि । मातरमेवानुगच्छ । (इति
वैकुण्ठ्यं नाटयति) ।

शैब्या । अज्जउत्त किं मं मन्दभाइणिं अणुसोअन्तो महेसिणो कज्जं
सिद्धिलेसि । (इति बालकं गृहीत्वा परिक्रामति) ।

बालकः । परित्ताहि परित्ताहि । (इति निष्क्रान्तः) ।

राजा । (चिरमालोक्य) । हा हतोऽस्मि । (इत्यात्मानं पातयति) ।

(ततः प्रविशति कौशिकः)

कौशिकः । आः कथमद्यापि न संभृतानि मे दक्षिणासुवर्णानि ।

L 1 D5 S3 चण्डालं. D3 उपगच्छसि (for अनु०).

L 2 N1.2 सवैकुण्ठ्यं (१).

L 3 N1.2 किमेवं ; D1 किं तुमं (for किं). M1 om. मं. N1.2
M1 D3 om. ; D1 मन्दभाइणी' (for मन्दभाइणिं). D3 ins. एवं before
अणुसोअन्तो. D1 अणुसोचयन्तो. N2 महिसिणो.

L 4 D6 सिद्धिलेसि. N2 om. इति. S2.3 परिक्रम्य निष्क्रामति (for
परिक्रामति).

L 5 N1.2 हा आवुक्क परित्ताआहि ; M1 आवुक्क परित्ताआहि परित्ताआहि ;
D1 आवुक्क परित्ताहि परित्ताहि ; D2 परित्ताहि ; D3 आ वडुअ परित्ताआहि ; D4.5
आवुक्क परित्ताहि ; D7 S2 आवुक्क परित्ताआहि ; Pt2 आवुक्क परित्ताहि परित्ताहि.
For the stage direction, N1.2 शैब्या सवालवट्टका निष्क्रान्ता ; M1 इति
निष्क्रामतः. D6 S1.3 Pt1 om. this whole line, but Pt1 gives it as
pāṭhāntara.

L 6 D2-5 S3 Pt2 अवलोक्य (for आलोक्य). N1.2 M1 ins. मन्द-
भाग्यः after हतोऽस्मि. D1 चिरमात्मानं (for आत्मानं). Pt2 transp. आत्मानं
and पातयति. D6 S1 Pt1 om. this whole line, but Pt1 gives it as
pāṭhāntara.

L 7 S2 विश्वामितः (for कौशिकः).

L 8 D3.7 om. कौशिकः. N1.2 M1 D3 ins. सकोर्थं ; D1.7 ins.
सकोपं before आः, which M1 om. D2 S1 Pt1.2 ins. अभुना after कथं.
D2-4.6 S1 Pt1.2 transp. संभृतानि and मे. M1 om. मे.

राजा । (श्रुत्वा ससंभ्रममुत्थाय) । भगवन्, गृह्यतां तावदर्धम् ।

कौशिकः । आः कृतमर्धेन । यदि प्रतिश्रुतमवश्यं देयं मन्यते भवांस्तन्नि-
शेषमेव प्रयच्छ ।

(नेपथ्ये)

5 धिक्तापो धिग्व्रतमिदं धिगज्ञानं धिगबहुश्रुतम् ।
नीतवानसि यद्ब्रह्मन्हरिश्चन्द्रमिमां दशाम् ॥ २७ ॥

कौशिकः । (श्रुत्वा सक्रोधम्) । आः के पुनरमी धिक्शब्देन मां
गर्हयन्ति । (ऊर्ध्वमवलोक्य) । अये कथममी विमानचारिणो
विश्वेदेवाः । (क्रोधं नाटयित्वा कमण्डलुवारिणोपस्पृश्य
10 शापजलं गृहीत्वा) । धिगनात्मज्ञा अनेन क्षुद्रक्षत्रियपक्षपातेन ।
पञ्चानामपि वो जन्म क्षत्रयोनौ भविष्यति ।
तथापि ब्राह्मणो द्रौणिः कुमारान्वो हनिष्यति ॥ २८ ॥

L 1 N1.2 सहसोत्थाय ; D1 ससंभ्रममुपगम्य (for श्रुत्वा ससंभ्रममुत्थाय).

D1.3 om. भगवन्. N1.2 M1 D1.3 ins. इदं after तावत्.

L 2 N1.2 M1 D3 om. आः. D1 मन्यसे. D1 om. भवान्.

L 2-3 N1 D1.3.7 तदशेषमेव ; M1 तदाशेषमेव.

L 3 D3 प्रयच्छतु. N1 ins. तावत् after प्रयच्छ ; N2 corrupt.

L 4 N1.2 transp. all words from नेपथ्ये up to स्थाने खलु क्रियति
हरिश्चन्द्रः (p. 75, l 6-7) and place them after का गतिरिदानीं on p. 80, l 6.

St. 27 This verse is lost in S2.—b) N1.2 तव श्रुतं ; D2 बहुश्रुतं.

L 7 N1.2 D1 om. श्रुत्वा. D3 S2 om. आः. D2 om. के. M1
D3 transp. धिक्शब्देन and मां.

L 8 D3.5 गर्हयन्ति (for गर्हयन्ति). D3.5 om. ; N1.2 विलोक्य (for
ऊर्ध्वमवलोक्य). N1.2 om. अये and अमी.

L 9 D3 S3 नाटयति (for नाटयित्वा). D3 समुपस्पृश्य (for उपस्पृश्य).
N1.2 सक्रोधं शापजलमादाय for all words from क्रोधं नाटयित्वा to गृहीत्वा (l 10).

L 10 D3 om. ; N1.2 D1.5.7 धिगनात्मज्ञान्. S1 Pt1.2 अरे रे क्षु-
द्रक्षत्रियपक्षपातिनः.

St. 28 Parts of this verse lost in S2.—c) N1.2 M1 D1.6.7
तथापि (for तथापि).

(पुनर्ऊर्ध्वमवलोक्य सहर्षम्) । अये कथममी

मद्दृष्टिपातभयकम्पितलोलघण्टा-

टङ्कारपूरितवियत्स्खलतो विमानात् ।

वेल्लङ्घनांशुकविदष्टकिरीटकोटि

प्रभ्रष्टकुण्डलमवाञ्छा स्वमापतन्ति ॥२९॥

6

राजा । (ऊर्ध्वमवलोक्य सभयम्) । अहो प्रभावस्तपसां । स्थाने

खलु क्लिश्यति हरिश्चन्द्रः । भगवन्, अलमन्यथा शङ्कितेन ।

गृह्यतामर्जितमिव भार्यातनयविक्रयात् ।

शेषस्यार्थं करिष्यामि चाण्डालेऽप्यात्मविक्रयम् ॥३०॥

कौशिकः । (सक्रोधम्) । कृतमर्धेन । नन्वशेषमेव दीयताम् ।

10

राजा । भोः साधवः (केनापीत्यादि (३१६) पठति) ।

L 1 N1.2 D3 om. पुनः. N1.2 D1.3 om. ; D7 प्रिये (!) (for अये).

St. 29—b) D5 -स्खलितो.—c) N1.2 D3 S2 वेल्लङ्घनांशुकविदष्ट- ; M1 बला + + ध्वजाशुक० ; D1 वल्लङ्घनांशुकविदष्ट- ; D7 Pt2 बलाद्धजांशुकविदष्ट- . After the verse, N1.2 continue Kauśika's speech by inserting सर्वथा प्रियं नः प्रियं'.

L 6 D3 सहर्षं' (for सभयं). D3 महानुभावस्तपसां ; D5 प्रभावस्तपसो. N1.2 ins. तत्सर्वथा before स्थाने.

L 7 N1.2 M1 D3 क्लिश्यते. M1 ins. इति after हरिश्चन्द्रः. N1 ins. राजा । सविनयं ; N2 ins. राजा before भगवन्. M1 D4.5 Pt2 संभावितेन (for शङ्कितेन).

St. 30—b) D4.5 -विक्रियात्.—d) D5.6 S3 चण्डाले. D4.5 -विक्रियं. Much of this verse is lost in S2. Quoted anonymously in *Sāhitya-darpana* (ad vi 95a).

L 10 M1 D3 om. सक्रोधं. D1 नि (:) शेषं (for नन्वशेषं). N1.2 om. all words from कौशिकः up to पठति (l 11).

L 11 D2.4.5 repeat भोः.

(ततः प्रविशति चाण्डालवेषः सानुचरो धर्मः)

धर्मः । (स्वगतम्) ।

मया ध्रियन्ते भुवनान्यमूनि
सत्यं च मां तत्सद्वितं विभर्ति ।

5

परीक्षितुं सत्यमतोऽस्य राज्ञः
कृतो मया जातिपरिग्रहोऽयम् ॥३१॥

(चिरं ध्यात्वा साध्वर्यम्) । प्रणिधानतोऽप्यहं पश्यंस्तस्य
राजर्वेह्रिश्चन्द्रस्य तुल्यं न पश्यामि । भवतु तत्सकाशमेव
गच्छामि । (परिक्रम्य प्रकाशम्) । अले शालमेभका गद्विदे तप
अस्तपेष्टालके ।

10

L 1 D3 ततः प्रविशति सानुचरश्चाण्डालवेषधरो धर्मराट्. S3 चण्डालवेषः.
D5 om. सानुचरो.

L 2 D3 om. धर्मः.

St. 31 The passage from St. 31c to परिक्रामति (p. 77, l 2)
are fragmentary in S2. This verse is repeated later in IV. 28 (with
a variant).

L 7 M1 D3 आध्वर्य' (for साध्वर्य'). M1 अस्य (for अहं पश्यंस्तस्य).

L 7-8 N1.2 प्रणिधानतोऽपि पश्यन् राजर्वेह्रिश्चन्द्रस्य तुल्यं पश्यामि ; D1
प्रणिधानतोऽपि नास्य राज्ञो हरिश्चन्द्रस्य तुल्यं पश्यामि.

L 8 M1 सदृशं (for तुल्यं).

L 9 N2 गच्छामः (for गच्छामि). D1 ins. इति before परिक्रम्य. N2
om. परिक्रम्य. The Prakrit appears to be Māgadhī. M1 अले ले ; Pt2
अडे (for अले). N1.2 D5.6.7 Pt2 शालमेभका ; M1 शालमेभका ; D1
शालमेभका. D2 तप ; D4 S3 Pt2 तुए ; D7 एस्य (for तए).

L 10 N1 अत्यपेष्टालके ; D1 सोणपेष्टालए ; M1 D2.5.6 S1 Pt1.2
अत्यपेष्टालके ; D3 अत्यपेष्टालए ; D4 अत्यपेष्टालके ; D7 एषो पिष्टालके. N2
om. all words from अत्यपेष्टालके up to पठति च (p. 77, l 3). For rtha=Mg
sta, see Pischel §290.

अनुचरः । महदलभा किं तुए शुवण्णागाले कादब्बे आहु शुले पादब्बे ।
 धर्मः । अले किं तव एदिणा पुब्बिदेण पमोअणं । (इति परिक्रामति) ।
 राजा । (केनापीत्यादि पठति । लक्षार्धेनेत्यादि पठति च (३।१६) ।
 सर्वतोऽवलोक्य सखेदम्) । कथं मया मन्दभाग्येन न
 कञ्चिदर्थी । हा हतोऽस्मि । (इति मूर्छितः पतति) । ६

L 1 N1 D1.3.5.6 S3 महदलभ ; D4.7 महदलभा. M1 किं
 दे (for किं तुए). D4 ins. वा after किं. D4.5 Pt2 तए (for तुए).
 D4 S3 Pt2 सुवण्णा- ; D5 सुवण्णा-. D3 -गाले ; D5 -गले (for -गाले). N1
 किं लाअउलाए पण्णागाले ; D1 किं राउले सुवण्णागाले ; D7 किं लाउलेसु सुवण्णागाले
 विअ. D4 कादब्ब. N1 अथ ; M1 अथ ; D3 अहवा ; Pt2 आउ
 (for आहु). N1 S3 Pt2 सुले ; M1 सुराए ; D1 सुले ; D3 सुला
 (for शुले). M1 पादब्बा. D7 वशके पददि (for कादब्बे आहु शुले
 पादब्बे).

L 2 Pt2 अले (for अले). D1 तुअ ; D2.3 तुए ; M1 तए (for तव).
 Pt2 तव किं इमिणा सुणिदेण. All Mss (M1 D1 om. ; S2 missing) and
 Pt पुच्छिदेण. D7 Pt2 om. पमोअणं. M1 D1 om. all words from
 पुब्बिदेण to परिक्रामति. N1 परिक्रामतः .

L 3 N1.2 ins. भो भोः साधवः ; M1 ins. अवलोक्य सखेदं (repeating
 the words in their proper place) before केनापीत्यादि. For all words
 from केनापीत्यादि to पठति च, N1.2 repeat the entire verse III. 16 (with
 v. l. लक्षार्धेन (for लक्षेणायं), and continue तद्गन्तु मामायं गृह्णतु. D1.7
 पठित्वा (for the first पठति) and om. च (after the second पठति). M1
 D3.5 Pt2 om. लक्षार्धेनेत्यादि पठति च.

L 4 D3 आत्मगतं (for सखेदं) and om. कथं.

L 5 D2.3.6 S1 Pt1 कञ्चिदर्थो. N1.2 ins. प्राप्यते after अर्थो and
 मन्दभाग्यः after हतोऽस्मि. D7 om. इति. N1.2 M1 D1.3 आत्मानं पातयति ;
 D5 मूर्छितः पतितः (for मूर्छितः पतति).

धर्मः । (आकर्ण्य दृष्ट्वा स्वगतम्) । कथमसौ महासख्यो मोहमुपगत-
स्तिष्ठति । भवत्वेवं तावत् । (ससंभ्रममुपगम्य प्रकाशम्) ।
अले उच्चिष्ट । हगे तुह अस्ति । ता गेण्ह एदं यथाप्यस्तिदं
शुवण्णम् ।

5 राजा । (सहर्षमुत्थाय) । भोः साधो उपनीयताम् । (दृष्ट्वा सविषादम्) ।
भद्र भवानर्थी ।

धर्मः । वाढं हगे तुह अस्ति ।

राजा । तत्को भवान् ।

L 1 N1.2 D3 om. आकर्ण्य. D3.4 om. दृष्ट्वा. N2 om. स्वगतं.
M1 om. कथं. N1 कथमयमसौ. M1 D1 अयं (for असौ). D3 महासलः.

L 1-2 N1.2 M1 D1.3 om. मोहमुपगतस्तिष्ठति.

L 2 N2 उपसृत्य (for ससंभ्रममुपगम्य प्रकाशं). M1 transp. ससंभ्रममुप-
गम्य and प्रकाशं.

L 3 D3 om. ; Pt2 अहे (for अले). All Mss and Pt उत्थेहि (N1.2
उत्थेहि उत्थेहि ; D1 उद्धिहि उद्धिहि ; D7 उद्धेहि उद्धेहि ; S3 उद्धेहि). N1.2 हगे ;
D1 हक्के ; D2-4.6.7 S1 Pt1.2 अहके ; D5 अहेके ; S3 अहगे (for हगे).
D1 दे ; D3 S3 Pt2 तुए ; the remaining Mss and Pt1 तए. All Mss
and Pt अत्थी (Skt. अर्थी). M1 om. ता. S3 गह. D4 इदं. N1.2
जथापत्थुदं ; other Mss and Pt जथापत्थिदं (Skt. यथाप्रार्थितं).

L 4 M1 D1.4.5.7 S2.3 Pt2 शुवण्णं.

L 5 D4 सामुपनीयतामुपनीयतां ; S2 उपानीयतां (for उपनीयतां). N1.2
सविस्मयं (for सविषादं).

L 5-6 For all words from भोः to भवानर्थी, D1 reads भोः साधो
भवानर्थी । उपनीयताम् ॥ उपसर्पति ॥ चण्डालः । अले तुलं पसल पसल ॥ राजा ।
दृष्ट्वा सखेदम् । भद्र भवानर्थी.

L 6 N2 om. ; M1 D3 तत्र (for भद्र).

L 7 M1 ins. स्वगतं before and प्रकाशं after वाढं. D1 वाढे. N1
हगे ; N2 गहे ; D1 हक्के ; D7 अहक्के ; S2.3 अहगे ; Pt2 अहके. D4 S2.3
Pt2 तुए अत्थी (S2 अत्थि) ; remaining Mss तए अत्थी.

L 8 D1 om. तत्.

धर्मः । शम्भमशाणाधिपदी गुम्भस्ताणाधिभालपञ्चइदे ।

वज्जुस्तानिणित्तो चण्डालमहदले क्खु हगे । ३२॥

राजा । (सावेगमुपसृत्य कौशिकस्य पादयोर्निपत्य) । भगवन् प्रसीद प्रसीद ।

तवैव दासतां गत्वा वरमानृण्यमस्तु मे ।

न दृष्टा न धृता चेयं ब्रह्मं भ्राण्डालदासता ॥३३॥

कौशिकः । धिक्कूमूर्खं स्वयंदासास्तपस्विनः । तत्किं त्वया दासेन मे क्रियते ।

St. 32—*a*) N₁ D₁ सव्वमसाणाधिपदी ; N₂ °णाधिपदि ; M₁ शम्भम-
साणाधिपदी ; D₂ S₁-3 Pt₁ °णाहिबइ ; D₃ °णाहिबदी ; D₄-5.7 Pt₂
सव्वमसाणाहिबइ (D₅ °णाहिबइ ; Pt₂ °णाधिबइ).—*b*) N₁.2 गुम्भट्ठाणाधि-
आल- ; M₁ °गुम्भस्थाणाधियार- ; D₁ °ट्ठाणाधिआल- ; D₂.5.6 S₁ Pt₁
°ट्ठाणाधिआणं ; D₃ °ट्ठाहिआल- ; D₄ °धाणाधिआल- ; D₇ Pt₂ °ट्ठाधिआउ-
S₂.3 °ट्ठाणाहिणण. D₇ corrupt for -पञ्चइदे.—*c*) N₁ वज्जुत्ताणोणित्तो ;
N₂ उक्काणदीउले ; M₁ वज्जुत्ताणित्तो ; D₁-3 S₁-3 Pt₁ वज्जुत्ताणित्तो ;
D₄ वज्जुत्ताणित्तो ; D₅ वज्जुत्ताणित्तो ; D₆ वज्जुत्ताणित्तो ; D₇
वज्जुत्ताणित्तो (?) ; Pt₂ बहुट्ठाणित्तो.—*d*) N₁ D₁.4 चण्डालमहदले ;
N₂ ° महदले ; M₁ °महतुलके ; D₇ °महदले ; Pt₂ °महतल्ले. N₂ Pt₂
om. ; D₂.3.6.7 S₁ खु ; D₄ ल्खु (for क्खु). N₁.2 हगे ; D₁ हके ;
D₇ Pt₂ हके ; S₃ अहगे (for हगे). The Sanskrit chāyā of this verse
would be— सर्वमशानानिपतिर्गुल्मस्थानाधिपालप्रत्ययितः ।

वज्जुस्थाननियुक्कचण्डालमहत्तरः खल्वहम् ॥

L 3 N₂ om. ; D₁ सवेगमुपसृत्य ; D₃ सधेयमुपसृत्य. D₃ om. कौशिकम्.

S₂ पतति (for निपत्य). M₁ om. भगवन्. N₁.2 M₁ om. प्रसीद.

L 4 S₁ Pt₁ ins. भगवन् before प्रसीद. N₁.2 M₁ om. प्रसीद.

St. 33—*b*) D₁ ते (for मे).—*c*) S₃ न्यूनता (for न धृता).—*d*)

N₂ ब्रह्मचण्डाल-. S₂ Pt₂ चण्डाल- (for चण्डाल-).

L 7 D₂ om. कौशिकः. D₁ ins. सकोधं after कौशिकः. N₁.2 D₁ om.
तत्. D₁ मया (for त्वया). N₁.2 D₁.7 om. मे. S₂.3 om. all words
from तत्किं to क्रियते.

राजा । (सानुनयम्) । भगवन् यदादिशसि तत्करिष्ये ।

कौशिकः । शृण्वन्तु शृण्वन्तु विश्वे देवाः । यदादिशामि तत्करिष्यसि ।

राजा । वाढं करोमि ।

कौशिकः । यद्येवमस्मिन्नेवार्थिनि विक्रीयात्मानं प्रयच्छ मे दक्षिणा-
सुवर्णानि ।

राजा । (सवैक्लव्यमात्मगतम्) । अहह का गतिरिदानोम् । (प्रकाशम्) ।
भगवन् यदादिशसि । (चाण्डालमुपगम्य) । भोः
स्वजातिमहत्तर समयेन मां क्रेतुमर्हसि ।

चाण्डालः । अध कीदिशे दे शमप ।

L 1 S2 om. सानुनयं. D4 om. भगवन्. M1 यद्यत् (for यत्).
N2 आदिशति ; D4 आदिशसे. D1 तत्सर्वं (for तत्).

L 2 D4.5 S2 do not repeat शृण्वन्तु. N1.2 D3 om. शृण्वन्तु
विश्वे देवाः. D6.7 यदादिशामि. D7 तत्तत् (for तत्). N1.2 D4.5.7
Pt2 करोषि (for करिष्यसि). M1 om. lines 2-3.

L 3 N1.2 D3 राजा । भगवन् वाढं करोमि । क्षतिया वयं न पुनरभिधातुं
जानीमः (for the whole line).

L 4 D4 om. एवं. D1 om. अर्थिनि. N1.2 transp. विक्रीय and
आत्मानं. D1 om. मे.

L 4-5 N1.2 सुवर्णानि ; M1 D1.3 सुवर्णं (for दक्षिणासुवर्णानि).

L 6 N2 om. सवैक्लव्यमात्मगतं. D3 S2 स्वगतं (for आत्मगतं). N1.2
M1 D1.3 om. अहह. D5 om. का. N1.2 M1 om. प्रकाशं. After this
line, N1.2 ins. passage transposed from नेपथ्ये धिक्कपो (p. 74, l 4) to
हरिश्चन्द्रः (p. 75, l 7).

L 7 N2 om. (hapl.) all words from यदादिशसि up to रथ्याम्बर-
परिच्छदः (p. 81, l 2). M1 D3 यदादिशसि ; D6 यदादिशति. N1 M1
D3 धर्मं ; D7 चाण्डालं (for चाण्डालं). D1.3 प्रति (for उपगम्य).

L 8 M1 D1 -महत्तरक ; D6 -पहत्तर (for -महत्तर). M1 कर्तुं (for क्रेतुं).

L 9 N1 धमेः अले (for चाण्डालः अध). N1 Pt2 कीदिसे ; M1 D6
कीदिशो. D7 om. ; D4 ते (for दे). N1 M1 D4.5 समये.

राजा । भूयताम् ।

भैक्ष्याशी कूरतस्तिष्ठन्ध्याम्बरपरिच्छदः ।

यद्यदादिशति स्वामी तत्करोम्यविचारितम् ॥३४॥

उभौ । (सपरितोषम्) । अले शुद्ध एषो दे शमय । गेण्ड एवं
शुवर्णं । (इति कुरादप्ययति) ।

राजा । (गृहीत्वा सहर्षम्) ।

अनुणस्य ममेदानीमशस्य द्विजन्मना ।

अपरिभ्रष्टसत्यस्य ऋष्या चाण्डालदासता ॥३५॥

(कौशिकं प्रति सानुनयम्) । भगवन् प्रतिगृह्यतामिदमशेषधनम् ।

L 1 N1 D1 om. भूयतां.

St. 34—d) N1 भैक्ष्याशी ; D3.4 भिक्षाशी.—b) D7 -परिच्छदा ; S3 -परिग्रहः.—c) N1.2 यदादिशसि तत्सर्वं.—d) N1.2 करोम्यहं ; D7 तत्कुर्वेऽहं (for तत्करोमि). N1.2 D7 अहर्निशं ; D1.3 अविचारितः ; M1 D4 S3 अविचारतः ; D5 Pt2 अविचारयन् (for अविचारितं).—cd) = III 17ab.

L 4 D1 चण्डाल उभौ ; D3 धर्मः (for उभौ). N1.2 M1 D3 om. सपरितोषं. D1 ins. धर्मः before अले. Pt2 अले. N1.2 M1 D1.5.6.7 S1 Pt2 शुद्ध ; D4 शुद्ध ; S2.3 शुद्ध. D3 om. ; N1.2 M1 D1.4-7 S1 Pt2 एते (for एषो). M1 दे एते by transp. N1.2 om. ; Pt2 ते (for दे). N1.2 M1 D1.4.5.7 Pt2 समये. D1.3.7 ins. ता before गेण्ड. S3 गेण्ड. N1.2 ins. जघापत्युदं after एवं.

L 5 M1 D2.4.7 Pt2 शुवर्णं ; remaining Mss and Pt शुवर्णं as in text. N1.2 अप्ययतः.

L 6 D1 ins. आत्मगतं after सहर्षं.

St. 35 D1 om. this verse here but transposes it after गृह्यतां on p. 82, l 2.—b) D2.4.5 Pt2 द्विजातिना (for द्विजन्मना).—c) D2.4-6 S2 -भ्रष्ट-देहस्य (for -भ्रष्टसत्यस्य).—d) D3.5.6 S1 Pt1 ऋष्या. D4.7 S3 Pt2 चण्डाल-.

L 9 M1 D3 om. सानुनयं. D3 भगवन् इदमशेषधनं. N1.2 M1 D1 गृह्यतां (for प्रतिगृह्यतां). D1.4.5.7 Pt2 अशेषं धनं ; M1 शुवर्णं सकलं. After धनं, D7 ins. कालक्षेपकृतस्त्वपराधो मां प्रति मर्षणीयः (repeating it in its proper place, p. 82 , l 5-6) । इति प्रणम्य धनमर्पयति.

कौशिकः । (सवैलक्ष्यम्) । दास्यसि ।

राजा । (सानुनयम्) । भगवन् गृह्यताम् ।

कौशिकः । (परिगृह्य स्वगतम्) । किमतः परं निर्बन्धेन । भवतु गच्छामि ।
(सवैलक्ष्यं तथा करोति) ।

5 राजा । (सविनयमञ्जलिं बद्ध्वा) । भगवन् कालक्षेपकृतस्त्वपराधो मां
प्रति मर्षणीयः ।

कौशिकः । क्षान्तम् । (इति निष्क्रान्तः) ।

L 1 N1.2 om. the whole line. D1 om. सवैलक्ष्यं. D7 repeats दास्यसि.

L 2 N1.2 om. the whole line. D3 om. सानुनयं ; D1 सातिशयानु-
नयं. D4 repeats गृह्यतां ; D5 S3 प्रतिगृह्यतां. After गृह्यतां, D1 ins. इति
पठति राजा स्वगतं followed by St. 35. [v. l. (before corr.) राजन् (for
श्लाघ्या)].

L 3 D3 om. परिगृह्य. D1 सवैलक्ष्यं (for परिगृह्य स्वगतं). D7 om.
स्वगतं. M1 D1.3 transp. किं and अतः परं. D1 अतिनिर्बन्धेन. M1 ins.
गृहीत्वा before गच्छामि. D1 गृह्णामि (for गच्छामि).

L 3-4 N1.2 om. lines 3 and 4 (see below).

L 4 D1 om. ; M1 D3.4 इति निष्क्रान्तः (for सवैलक्ष्यं तथा करोति).
After l 4, D1 ins. प्रकाशं । देहि । इति गृहीत्वा किञ्चिदवस्थितशेषसंबन्धे अलंकार-
मुत्तरीयं च गृहीत्वा सहर्षमात्मगतं । न दृष्टं न भुतं पूर्वं । अथवा हरिश्चन्द्रसमो राजा
न भूतो न भविष्यति ।

L 5 N1.2 om. ; D1 पादयोर्निपत्य (for सविनयमञ्जलिं बद्ध्वा). D3-4
om. ll. 5-7. N1.2 om. भगवन्.

L 6 N1.2 ins. पुनः प्रणम्यार्पयति after मर्षणीयः, and continue कौशिकः ।
सवैलक्ष्यमात्मगतं । अहो स्वैर्यमस्य (N2 आश्चर्यमाश्चर्यं) । अथवा । चलन्ति गिरयः
कामं युगान्तपवनाहताः । कृच्छ्रेऽपि न चलत्वेकं धीराणां निश्चलं मनः ॥ (IV. 35).
अतःपरं किमतिनिर्बन्धेन । भवतु गच्छामि । इति निष्क्रान्तः.

L 7 N2 om. this line. D1 मर्षितः (for क्षान्तं).

राजा । (चाण्डालमुपगम्य) । भोः स्वजातिमहत्तर । (इत्यर्थोक्ते
मुखमावृणोति) । भोः स्वामिन्, आह्वापय किं मया दासेन
कर्तव्यम् ।

धर्मः । (सपरितोषमात्मगतम्) । यन्न दृष्टपूर्वं न वा ध्रुतपूर्वं कर्म ।
(प्रकाशम्) । अले दस्किणमशाणं गदुअ मलअचीलहालकेण भविअ ७
अहोलत्तं यग्गिदब्बं । हगे वि इशभवणं य्येव गच्छामि ।

L 1 Some Mss चण्डालं. N1.2 M1 D1.3 प्रति (for उपगम्य).
N2 D3 om. all words from भोः to आवृणोति (1 2). D6 इत्यर्थोक्तेन.

L 2 N1 लब्धं नाटयित्वा (for मुखमावृणोति). N1.2 M1 om. भोः.
D1 om. ; D3 आह्वाप्यतां (for आह्वापय). M1 D1.3 अनेन (for मया).

L 3 D1 कर्तव्यमिति.

L 4 N2 om. सपरितोषं. N1.2 D3.4 स्वगतं (for आत्मगतं). D6
om. यन्न. D1 दृष्टं पूर्वं. D3 om. न. D1 om. वा. D1.6 ध्रुतं पूर्वं. N1.2
M1 D3 om. कर्म. After कर्म which is omitted, N1.2 ins. अथवा
हरिश्चन्द्रादृते स्वामिन्निति को वदति.

L 5 N1.2 D1 द्वितीयः । प्रकाशं ; M1 अपरः (for प्रकाशं). D2 om.
all words from अले to गदुअ. Pt2 अडे (for अले), N1.2 Pt2 दक्षिण- ;
M1 D1-3.5.6.7 (D2 om.) S1 Pt1 दक्षिण- ; D4 S3 दक्षिण- ; for the
Mg form दक्षिण (dahkiṇa) or दस्किण, see Hemacandra 4. 296 ;
Pischel § 324. N1.2 D4.5.7 Pt2 -मशाणं ; M1 D1 -मशाणे ; D3
-मशाणके. M1 D3 om. गदुअ. N2 मत्थअ- ; D4.7 S1 Pt1 मडअ- ; D6
मडल- ; Pt2 मिडअ-. N1 -चीलहालको ; N2 -चीलको ; D1 -चीलहालएण ;
D3 -चीलहालके ; D7 -चीडहालके ; S1 Pt1.2 -चीडहालकेण ; S2 किंयहाल-
केण. N1.2 D1.3 ins. तए after भविअ.

L 6 N1.2 M1 D3 om. ; D1 अहोलत्तं (for अहोलत्तं). N1.2 M1
D3 चिट्ठिदब्बं ; D1.2.4-7 S1 Pt1.2 जग्गिदब्बं ; S2.3 जाग्गिदब्बं. N1.2 M1
D3 वा एहि ; D1.2.4-6 S1 Pt1.2 अहं पि (for हगे वि). N1.2 M1 D3
तहिं ; D2.4-6 स्वभवनं ; D7 सं भवणं ; S3 सो भवणं ; Pt2 स्वभवणं. N1 M1
उज्जेव ; D1-6 S1 Pt1.2 जेव्व ; S3 एव्व. N1.2 D3 गच्छम्ह ; the remaining
Mss गच्छामि ; D4 गच्छामीति.

राजा । यथाज्ञापयति स्वामी ।

(इति निष्क्रान्ताः सर्वे) ॥

इति तृतीयोऽङ्कः समाप्तः ॥

L 1 N1.2 D3 om. this line.

L 2 D2 om. इति.

Colophon: N1.2 D2.3.5 S1.2 Pt2 तृतीयोऽङ्कः ; M1 हरिश्चन्द्रविक्रयो नाम
तृतीयोऽङ्कः ; D1 विक्रयो नाम तृतीयोऽङ्कः ; D4 इति अण्डकौशिकनाटके तृतीयोऽङ्कः ; D6
S3 इति तृतीयोऽङ्कः समाप्तः ; D7 अण्डकौशिके तृतीयोऽङ्कः । ओं नमः शिवाय ॥ ;
S1 Pt1.2 इति आर्यक्षेमीश्वरकृते अण्डकौशिकनाटके तृतीयोऽङ्कः .

(ततः प्रविशति चाण्डालाभ्यामनुगम्यमानः सचिन्तो राजा)

चाण्डालौ । ओशलध अय्या ओशलध । ण होइ एशे घय्यहे । ता किं
एत्थ पेस्सध । (आकर्ण्य आकाशे) । अय्या किं भणाध ।
के एशे कहिं वा णीअदि स्ति । एशे किल तवइशी शामिणो
महइलइश शआशादो बहुदलं शुवणं गेण्हिअ दासत्तणं ६
पडिक्खणे । ता लस्सकणिमित्तं दस्सिक्खणमशाणअं णीअदि ।

Before this Act, S₂ ins. some Namaskriyā in prose and verse to Śrī-Rāmacandra—obviously a scribal addition. As S₂ is extremely fragmentary and contains numerous lacuna, large and small, they are ignored, and the Ms is sparingly used.

L 1 D₄ ततः प्रविशति चण्डालानुगतो राजा. D_{2.3.6} S₁ Pt₁ सचिन्त्यो. D₅ transp. सचिन्तो and राजा.

L 2 Some Mss चण्डालाभ्यां and चण्डालौ ; D₁ चण्डालः. N_{1.2} M₁ D₁ ओशलध (both times). All Mss and Pt अज्जा. S₂ ओशलध ओशलध अज्जा. N_{1.2} होवि (for होइ). N_{1.2} M₁ D_{5.7} एसे ; S_{2.3} एशो. D_{2.3.5.6} वज्जे ; D₄ Pt₂ वक्कमे ; S₂ पज्जो ; other Mss वज्जे. D₅ om. किं.

L 3 D₁ एव्वं ; D₃ एशे (for एत्थ). N₁ प्पेक्खध ; remaining Mss (except D₄ as in text) and Pt पेक्खध (S₃ पेह्लध). N₂ D₇ अज्ज ; remaining Mss and Pt अज्जा. D_{1.5} Pt₂ भणध ; S_{2.3} भणध.

L 4 N_{1.2} M₁ D_{4.7} एसे. M₁ D_{2.4-6} S₁ Pt₁ om. ; Pt₂ ति (for स्ति). D₁ ins. बुणाध before एशे. N_{1.2} M₁ एसे ; D₇ एस. N_{1.2} M₁ D_{1.7} तवस्सो. N_{1.2} M₁ D_{1.3} om. ; D₄ मामिणो (for शामिणो).

L 5 N₁ महदलअस्स ; N₂ corrupt ; D₁ महइलअ- ; D_{2.5.6} Pt₂ महदलइश ; M₁ D_{3.7} महदलअ- ; D₄ महदलस्स. N_{1.2} D_{1.5.7} सआशादो. M₁ बहुतरं ; D₅ बहुदलं (for बहुदलं). D₆ S₁ Pt₁ बहुदलशुवण्णा. N_{1.2} D_{1.3.4} शुवणं ; M₁ D_{2.6.7} शुवणं ; Pt₂ 2 शुवणअं. D₄ गेण्हिअ ; D₇ गिण्हिअ ; S_{2.3} गडिअ. N_{1.2} M₁ D_{4.5} दासत्तणं ; D₁ दासकत्तलं.

L 6 N_{1.2} पडिक्खणे ; D₁ पणिवणे ; D₃ पडिक्खे ; D_{6.7} पडिक्खे. All Mss (except D₇ as in text) and Pt लक्खण-. D₁ -निमित्तं ; D_{2.6} S₁ Pt₁ -णिमित्त. N₁ ins. अ ; N₂ च after -णिमित्त. N_{1.2} D₅ दक्खिण- ; M₁ D_{1.2.3} Pt₂ दक्खिण- ; D₄ दक्खिणं ; D_{6.7} S₁ Pt₁ दरिक्खण- (for दस्सिक्खण-). N_{1.2} M₁ D_{1.4.7} Pt₂ -मसाणं. D₁ ins. ति after णीअदि.

राजा । (निःश्वस्यात्मगतम्) । कष्टमनवर्धिरयं यथोत्तरदारुणो मे
व्यसनपरंपरापातः । तथा हि

इदमद्य मम श्वपाकदास्यं वसतिघोरतरं महाश्मशानम् ।

मृतकम्बलहारिता च कर्म परिशान्तं व्यसनेष्वहो न दैवम् ॥१॥

5

(सशोकम्) । सुष्ठु खल्विदमुच्यते दुःखं दुःखैस्तिरोधीयत
इति । यतो दक्षिणानृण्यनिवृत्तं मामिदानीम् आ शोको बाधते ।
(वैक्लव्यं नाटयित्वा) ।

किं शोचामि मदेकबान्धवतया संप्रत्यनाथाः प्रजाः

किं बन्धूनतिवत्सलानशरणानेताश्च भृत्यानहम् ।

10

किं दासीं द्विजसन्नि प्रियतमां वत्सं च किं वा शिशुं

किं चाण्डालभुजिष्यतामुपगतः पापो निजं जीषितम् ॥२॥

L 1 N1.2 D3.5.7 निःश्वस्य as in text ; D4 निःश्वस्य ; remaining
Mss निःश्वस्य. N1.2 उत्तरोत्तर- (for यथोत्तर-). D1 ins. अथ after मे.

St. 1—*a*) N2 यदन्यन्मम ; Pt2 इदमस्य मम.—*b*) D1 दासी (for वसतिः).
D4 दासी घोरतरे. D4 महाश्मशाने.—*c*) M1 कृत्यं (for कर्म).—*d*) N1.2
(N2 corrupt) D1 श्रान्तं मे ; M1 खलु शान्तं ; D3 विगतं मे ; D7 शान्तं
मे (for परिशान्तं).

L 5 D1 सौत्करुणं ; D7 Pt2 सौत्कुणं (for सशोकं). N2 इद्यो न ; D3
दुःखैर्दुःखं (by transp.) (for दुःखं दुःखैः).

L 6 D1.3 om. इति. D7 दक्षिणामूल्य-. N1 D4 -निवृत्तं ; N2 -निवृत्तं ;
Pt2 -निवृत्तं. D4.5 S3 Pt2 ins. पुनः after इदानीं. N1.2 D1.7 सुतरां
शोको ; M1 D3 शोको ; D4 Pt2 दास्यशोको ; S3 आत्मजादिशोको नव (for
आ शोको). D4 अभिबाधते.

L 7 N2 S2.3 नाटयति.

St. 2—*b*) N1.2 D3 किं मौलभृत्यान् ; M1 किं मौलि० ; Pt2 किं तांश्च
भृत्यान् (for एतांश्च भृत्यान्).—*c*) N1.2 M1 D3 प्रियतमां हा वत्स किं त्वां
शिशुं ; D1 प्रियतमां हा वत्स कं वा शिशुं.—*d*) D2.4.6 S1 Pt1 चण्डाल-
D7 उपगतं.

(स्मृतिमभिनीय सखेदम्) ।

बुराराध्ये तस्मिन्परमतपसां धामनि तदा

मुनौ विश्वामित्रे कथमपि यदानृण्यमभवत् ।

तदाक्षितं दृष्ट्वा प्ररुदितमुखं बालतनयं

तदन्तःशल्यं मां व्रणमिव विरूढं ग्लपयति ॥३॥

5

चाण्डालौ । (पुनस्तदेव पठतः) ।

राजा । (विचिन्त्य सखेदमात्मगतम्) । अहह दृढं पीडयति मां संप्रति

तद् यत्तदा

त्वरयति गुरोर्भक्त्या तस्मिन्निजजन्मनि रोषणे

रुदति च तदाक्षिते बाले पटान्तविरोधिनि ।

10

विधृतविधृतैर्बाष्पोत्पीडैर्जडीकृततारका

कथमपि तया क्रूरे दृष्टिश्चिरान्मयि संहृता ॥४॥

(सवैरुच्यम्) । हा देवि

यदि तर्पणकुलोचिता बधूस्त्वं

यदि विमले शशिनः कुले प्रसूता ।

15

मयि विनिपतितासि भस्मराशौ

सुतनु घृताहुतिवत्तदा कथं त्वम् ॥५॥

St. 3—4) D1.3 तथा (for तदा).—c) D2 प्ररुदितमुखं.—d) S3 निरूढं.

L 6 N2 चाण्डालः ; Some Mss चण्डालौ. N1.2 ins. ओमलष (N2 ओमलह) इत्यादि before पुनस्तदेव.

L 7 N2 om. सखेदं. D4 अहो (for अहह). N1.2 संप्रति दृढं पीडयति मां देवी (N2 om. देवी); M1 पीडयति मां ; D1 संप्रति पीडयति मां ; D3 दृढं मां संप्रति पीडयति ; D7 दृढं मां पीडयति (for दृढं पीडयति मां संप्रति).

L 8 N1.2 D1.7 om. तत्. D3 यदा (for यत्तदा).

St. 4—4) N1 गुरोर्भक्त्या ; N2 गुरुभक्त्या. D6 द्विजन्मनि रोषाण्ये (hypermetric) ; S1 Pt1 द्विजे च रोषाण्ये.—b) N1.2 D3 तथा (for तदा). N1 D2 पटान्तविरोधिनि ; D1 विरोधिनि ; D5 पटान्तविरोधिनि (hypermetric) ; S3 पटान्तविरोधिनि.—d) M1 क्रूरे (for क्रूरे). D3 संभृता ; S2 संभृता (for संहृता).

St. 5—c) M1 च पतितासि.—d) M1 तदाहुतिवत्तदा. D1 त्वयं (for तदा). N1 M1 D1.7 Pt2 नु ; N2 नः (for त्वं).

अपि च राजपुत्रि

उपवननवमालिकाप्रसूनैः

स्रजमपि या परिलिखसे सृजन्ती ।

परिजनवनितोचितानि कर्मा-

5 ण्यपरिचितानि कथं विधास्यसि त्वम् ॥६॥

चाण्डालौ । (अग्रतोऽवलोक्य) । अले णादिदूले दस्किणमशाणे । ता
तुलिदं आग्रभ ।

राजा । (दृष्ट्वा सावष्टम्भम्) । अये कथमिदं महाश्मशानम् ।
तथा हि

10 विदूरादभ्यस्तैर्वियति बहुशो मण्डलशतै-
रुदञ्चत्पुच्छाग्रस्तिमितविततैः पक्षतिपुटैः ।
पतन्त्येते गृध्राः शवपिशितलोलाननगुह्या-
गलल्लालाकलेदस्थगितनिजचञ्चूभयपुटाः ॥७॥

L 1 N1.2 ins. भोः before राजपुत्रि.

St. 6—*a*) Pt2 उपनत- (for उपवन-). N2 D4 S3 -मल्लिका- (for
-मालिका-).—*b*) D1 परिलिखते.—*c*) N1.2 M1 D7 परिजनवचनोचितानि ;
D5 परजनवनितोचितानि.

L 6 N2 चाण्डालः ; D2.4.6 S1 Pt1.2 चाण्डालौ. D7 om. अग्रतोऽवलोक्य.
D2.6 Pt2 अये ; D4 अरे (for अले). N2 णादिदूले ; D2.6.7 णातिदूरे ; D3-5
S1 Pt1 णातिदूले ; Pt2 णादिदूरे. N1.2 ins. एते ; D1 ins. एते after णादिदूले.
N1.2 D5 दक्षिण- ; M1 D1-3.6 S1 Pt1.2 दक्षिण- ; D4 दक्षिण- ; (D7
as in text). N1.2 M1 D1.4-7 Pt2 -मसाणैः ; D3 -मशाणके.

L 7 N1.2 repeat ; M1 D1 तुलिचं तुलिचं ; other Mss and Pt
तुलिचं (for तुलिदं). All Mss and Pt आग्रभ (for आग्रभ).

L 8 M1 ins. अग्रतोऽवलोक्य after सावष्टम्भं. M1 D1 तत् (for इदं).
D7 Pt2 ins. तत् after इदं. M1 places इदं after महाश्मशानं.

L 9 D2.4-7 S1 Pt1 om. तथा हि.

St. 7—*a*) D3 अस्पष्टैः (for अभ्यस्तैः). N2 मण्डलगतैः.—*b*) S3
-स्तिमितविततैः.—*c*) D3 -लोलाननगुह्या-.—*d*) D3 -गलल्लालाकलेद-. N1 M1
D1.7 -पिशित- ; N2 -मूषित- (contrary to metre) (for -स्थगित-). D2 -पुटैः

(नेपथ्ये कलकलः)

राजा । (कर्णं दस्वावलोक्य च) । अहो बीभत्सरौद्रता महा-
श्मशानस्य । तथा हि

इमा मूर्छन्त्यन्तःप्रतिरवभृतः कर्णकटवः

शिवाः क्रूराकन्दैरशिवपटहाडम्बररवाः ।

६

ज्वलन्त्येते तापस्फुटितनृकरोटीपुटदरी-

लसन्मस्तिष्काक्ता स्तिमितजटिलाग्रा हुतभुजः ॥८॥

(अग्रतोऽवलोक्य सन्नायम्) । अहो बीभत्समपि स्पृहणीयमिदं
वर्तते । भद्रं कुणप सर्वस्वप्राहिभिः प्रणयिभिश्च भ्वापद्गणै-
र्यथेष्टमुपभुज्यमानो धन्यस्त्वमसि । तथा हि

10

L 1 S3 कलः (for कलकलः).

L 2 N2 S3 om. अवलोक्य. N2 D1.4.5 om. च. N2 बीभत्सभीषणं ;
S3 रौद्रबीभत्सता.

L 2-3 M1 D4-6 S1.2 Pt1 श्मशानस्य ; D7 च श्मशानस्य.

L 3 N2 om. ; N1 marg. तथा हि.

St. 8—*a*) N1.2 D1.3 अमो (for इमाः).—*b*) N1.2 M1 D1.3 घनाः
(for शिवाः). N2 D7 क्रूराकन्दैश्चशिव- ; D1 कोशाकन्दैरशिव- ; M1 क्रूराः
कन्दैः.—*c*) D3 कूणन्त्येते (?) (for ज्वलन्त्येते). D5 तापस्फुरित-. D2.6 S1
Pt1 -पुर- (for -पुट-).—*d*) N1.2 M1 लसन्मस्तिष्काक्ता (contrary to metre);
D1 रसन्मस्तिष्काक्ता ; D2.3.6.7 S1.2 Pt1 लसन्मस्तिष्काक्ता. D4-6 स्तिमिति- ;
Pt2 शमित- (for स्तिमित-). D4 -कुटिलाग्रा.

L 8 D2 ins. च before सन्नायं. D3 S3 रमणीयं (for स्पृहणीयं).
M1 D1.3.5 om. इदं.

L 9 N1.2 M1 D1.7 सर्वस्वप्रणयिभिः ; D5 सर्वप्राहिभिः ; D7 सर्वस्व
प्रणयिभिरपि (for सर्वस्वप्राहिभिः प्रणयिभिश्च). D3 om. च. N1.2 भ्वापद्गणैः.
S3 ins. च after भ्वापद्गणैः.

भिनत्यङ्गोर्मुद्रां शिरसि चरणौ न्यस्य करटः
 शिवा सृक्कोपान्ते ग्रसति रसनाग्रं विलुठितम् ।
 छिनत्ति श्वा मेढ्रं प्रथयति च गृध्रोऽन्त्रविवरं
 यथेष्टव्यापारास्त्वयि कुणप यच्छापदगणाः ॥९॥

6 अहो निःसारता शरीराणाम् ।

तन्मध्यं तदुरस्तदेव वदनं ते लोचने ते भ्रुवौ
 जातं सर्वममेध्यशोणितवसामांसास्थिलालामयम् ।
 भीरूणां भयदं त्रपास्पदमिदं विद्याविनोदात्मनां
 तन्मूढैः क्रियते वृथा विषयिभिः क्षुद्रोऽभिमानग्रहः ॥१०॥

10 चाण्डालः । (अग्रतोऽवलोक्य) । अले पणवेमह पदं तुङ्गतलुकुहल-
 वाशिणिं भवविदिं चण्डकञ्चाशिणिं ।

अपरः । एवं कलेमह । (इति तथा कुरुतः) ।

St. 9—a) N1.2 M1 D1.7 चरणं.—b) N1.2 M1 D1.7 विलुठितं.—c)
 D2-6 S1.3 Pt1 [अ]ल विवरं (for [अ]न्त्रविवरं).—d) N1.2 यत्स्नापदगणाः.

L 5 D1.3.5.7 शरीराणां. M1 D1 ins. तथा हि after शरीराणां.

St 10—b) N1.2 D1 -शोणितवशा-. N1.2 -मांसास्थिमालामयं.—c)
 M1 D7 S2 Pt1 विद्याविनोदात्मनां.—d) D2 क्षुद्राभिमान- ; D7 व्यर्थोऽभिमान-.

L 10 D2.5.6 S1 Pt1 चण्डालौ ; D3 (before corr. चाण्डालौ)
 चाण्डालयोरेकं ; D4 Pt2 चण्डालयोरेकः. N1.2 Pt2 दृष्ट्वा (for अवलोक्य).
 Pt2 अले (for अले). M1 D1 पणवेमह ; D7 पणवेमह ; Pt2 पदवेष्टा. M1
 S3 om. एदं. D1 ins. सु after एदं.

L 10-11 N1 तुङ्गतलुङ्गतलकुहलवासिणिं ; N2 कुरुङ्गतलकुहलवासिणिं ; D1
 तलुङ्गतलुङ्गतलवासिणिं ; M1 D2.4.5 तुङ्गतलुङ्गतलवासिणिं ; D3 तुङ्गतलुङ्गतल-
 वाशिणिं ; D7 Pt2 तुङ्गतलुङ्गतलवासिणिं.

L 11 M1 om. भवविदिं. D1 चण्डकञ्चाशिणिं ; D4 चण्डकञ्चाशिणी ; D7
 कञ्चाशिणिं ; S3 चण्डकरचाशिणिं.

L 12 D1 ins. अले before एव. N2 करेमह ; D3.7 S3 कलेष्टा ; D4
 केरेमह. N1.2 Pt2 तथा कुरुता ; D1 उभौ तथा कुरुता (for इति तथा कुरुतः).

णिम्महिअलुलि [अ] चण्डमस्तिप

महिशमहाशुलभिण्णगस्तिप ।

कच्चाइणि गजचम्मवस्तिप

लस्कशु मं चलशूलहस्तिप ॥११॥

St. 11 The Mss are uncertain with regard to Mg Prakrit and metre of the verse. Our text is frankly eclectic and conjectural.—a) N1 णिम्मत्थिदलुलुचण्डहत्थीए ; N2 णम्मत्थिदं लुलुचण्डहत्थीए ; M1 णिम्महिअ-चण्डमुण्डमण्डए ; D1.4 णिम्महिअचण्डमत्थिए D2.5.6 S1 Pt1.2 णिम्महिअ-चण्डमस्तिप ; D3 णिम्मत्थियचण्डहत्थिए ; D7 णिम्मत्थिदमतहत्थिचण्डमुण्डमस्तिप ; S2 णिम्महिअचण्डमत्थिए.—b) N1 D1.7 महिममहाशुलभिण्णगतिप ; N2 महिसमहासुरभिण्णमस्तोए ; M1 ०भिण्णगरिडए ; D2.3.6 S1 Pt1.2 महिश-महाशुल (Pt2 शुड) भिण्णगतिप ; D4 (corrupt) महिशमहाशुलविभिण्ण-लिआए ; S2 महाशूलभिण्णमहिशगतिप.—c) N2 कटिणि ; D1 कच्चाइणि ; D4 कच्चायिणि ; D7 कट्टाइणि. N1 वम्मवस्तीए ; N2 चम्मवस्तीए ; M1 D1 गअचम्मवस्तिप ; D4 गजचम्मवत्थिप ; D7 गअचम्मवत्थिप.—d) N1 D1 Pt2 लक्खसु ; N2 रक्खस ; M1 D2.3.5 S1 Pt1 लक्खशु ; D5.6 लक्खसु ; D7 रक्खसु. N2 सं (for मं). N1 गलसूलहत्थीए ; N2 वरसूलहत्थीए ; D1 चलसूलहत्थिप. D2.5 S1 Pt1 चण्डशूलहत्थिप ; M1 D3 वलशूलहत्थिप ; D4.6 चण्डसूलहत्थिप ; D7 चडसूलहत्थिप ; Pt2 चण्डसूडहत्थिप.

The Sanskrit chāyā of the verse would be :

निर्मथितलुलितचण्डमस्तके महिषमहासुरभिण्णगतके ।

कालायिनि गजचर्मवस्तके रक्ष मां चलशूलहस्तके ॥

The metre is Aparāntikā of the Vaitāliya class. The Vaitāliya scheme has: 6 Mātrās+रण+लग in uneven Pādas, and 8 Mātrās+रण+लग in even Pādas. All the four even Pādas of Aparāntikā (like the even Pādas of Vaitāliya) have 8 Mātrās + रण + लग. See Jayadāman, ed. H. D. Velankar, p. 157 (no. 7) and references cited therein.

राजा । (सर्वतोऽवलोक्य सविस्मयम्) । अहो बीभत्सोपचारप्रियत्वं
कात्यायन्याः । तथा हि

जरन्निर्माल्याढ्या मृतमहिषगोकण्ठलुलिताः

प्रलम्बन्ते घण्टाः श्रवणकटुदंकारपटवः ।

5

तरुस्तम्भे देव्याः कृतश्रुधिरपञ्चाङ्गुलितले

रटन्त्येते यस्मिन्प्रकृतिबलिलोला बलिभुजः ॥१२॥

(सप्रणाममञ्जलिं बद्धा) ।

भगवति चण्डि प्रेते प्रेतविमानप्रिये लसत्प्रेते

प्रेतास्थिरौद्ररूपे प्रेताशिनि भैरवि नमस्ते ॥१३॥

10

(नेपथ्ये कलकलः)

राजा । (आकर्ष्य) । अहो नानादिगन्तपातिनां खनीउपर्युत्सुकानां

L 1 D3 om. राजा. D7 om. सर्वतोऽवलोक्य.

L 2 N1.2 M1 D1 ins. भगवत्याः before कात्यायन्याः. D3.5 कात्यायिन्याः. M1 om. तथा हि.

St. 12—4) N2 ज्वलन्—(for जरन्-). S3 -निर्माल्याढ्या. N1.2 -कण्ठलुलिताः ; D1 -मुण्डलुलिताः ; D3 -कण्ठलुडिताः ; D5 Pt2 -कण्ठलुडिताः.—c) D1 तरुस्तम्भे.—d) D4 रटन्त्येतस्मिन्. M1 तस्मिन् (for यस्मिन्). D1 प्रकृति—(for प्रकृति-).

L 7 N2 प्रणामाञ्जलिं. D4 ins. अयि after बद्धा.

St. 13—4) M1 चण्डे ; D1.3 चामुण्डे (for चण्डि). D4 S3 om. ; N1.2 M1 प्रेतालयाधिवासे ; D3 प्रेताधिवासे ; D6 प्रेतप्रिये (for प्रेते).—b) M1 प्रेतविमाने ; D6 विमानप्रिये (for प्रेतविमानप्रिये). N1 ललत्प्रेते. N2 ललितप्रेते ; M1 सुखालसत्प्रेते ; D1 रसत्प्रेते.—bc) D3 लसत्प्रेतास्थिरौद्ररूपे (for लसत्प्रेते प्रेतास्थिरौद्ररूपे).—d) S2 repeats नमस्ते.

L 10 M1 ins. महान् before कलकलः. S3 कलः (for कलकलः).

L 11 D3 om. ; D1 कर्णं दत्त्वा (for आकर्ष्य). D2 दिगन्तपतितानां ; D3 दिगन्तपातिनां ; D4 नानादिगन्तपतितानां (for नानादिगन्तपातिनां). D4 खनीउपर्युत्सुकानां.

दिवसावसानशंसिनां साराविणं विहङ्गानाम् । (प्रतीचीं
दृष्ट्वा) । न कस्यचिन्नाम न दुरतिक्रमा दैवपरिपाटीः ।
तथा हि

अयमसौ गगनाङ्गणदीपक-

स्तरलकालभुजंगशिखामणिः ।

क्षणविडम्बितबाडवविभ्रमः

पतति वारिनिधौ विधुरो रविः ॥१४॥

(समन्तादवलोक्य सविस्मयम्) ।

संध्यावध्यास्त्रशोणं तनुदहनचिताङ्गारमन्दार्कविम्बं

तारानारास्थिकीर्णं विशदनरकरङ्गायमाणोज्ज्वलेन्दु ।

दृष्यन्नक्तचरौघं घनतिमिरमहाधूमधूमांशुकारं

जातं लीलाक्षमशानं जगदखिलमहो कालकापालिकस्य ॥१५॥

चाण्डालौ । (दृष्ट्वा) । कथम्

L 1 D1 -शङ्किनां (for -शंसिनां). M1 संवारिणां (corrupt); D2.6 S1 Pt1.2 संरावणं; D4 साराविणं. N1.2 D7 S2 विहङ्गमानां; D5 विहगानां. D3 विहगानां साराविणं. D4 ins. कलकलोयं after विहङ्गानां.

L 2 D1 आलोक्य (for दृष्ट्वा). N1.2 D1.3 कस्य (for कस्यचित्). N2 ins. भवति क्रमादेव; D6 S1 Pt1. 2 ins. न after नाम (as in text). N2 om.; D3 दुरितक्रमा (for दुरतिक्रमा). N1.2 M1 D1.3 दशा- (for दैव-). D1 Pt2 -परिपाटी.

L 3 N1 D2.4 S1 Pt1 om. तथा हि.

St. 14—4) D7 अहो (for अमी). S3 गगनाङ्गण-. N1 -दीपनः; N2 -प्रदीपनः (contrary to metre) (for -दीपकः).—c) N1 D1.3 -विडम्बित-बाडवविभ्रमः; N2 बाडवविक्रमः; M1 -विडम्बितचराचरविभ्रमः.

St. 15—4) D6 संध्यावद्धा-; D7 वध्या-. N1.2 D1.5 [अ] श्रशोणं.—b) N1 ताराकारास्थि-—c) N1.2 M1 D1.3.7 -महाधूमपर्यन्तधूम-—d) D7 ins. समन्तात् before जातं (hypermetric).

L 13 D1 चाण्डालः; D6 चण्डा; a few other Mss चण्डालौ. D4 om. दृष्ट्वा. D1 om.; D2.5-7 S1 Pt1 कथं; D4 कइ (for कथं).

अस्तं गध्वदि शूले वय्यहस्तार्णं गदे यथा वय्यहे ।

एषो तमसंघाडे चण्डालकुलं व्व ओदलदि ॥१६॥

राजा । (सर्वतोऽवलोक्य) । अहो अतिगम्भीरभीषणाः संप्रति वर्तन्ते
श्मशानशास्त्रिनः । तथा हि

५ आ स्कन्धादुत्पतन्तः पृथुकुहरगृहद्वारि कूजन्यूलूका
धुन्वन्तः पक्षपालीः प्रबलकिलकिला मूर्ध्नि गृध्राः पतन्ति ।
शाखाग्रालम्बिशीर्यत्कुणपघनवसागन्धमाघ्राय रौद्रं
क्रन्दन्तः स्फारयन्ति स्फुरदनलमुखाः फेरवः फेत्कृतानि ॥१७॥

St. 16—a) N1 M1 D1.3.4.7 S3 अत्थं (for अस्तं). D1 गदवदि ;
S3 गच्छति ; other Mss गच्छदि (for गध्वदि). N1.2 D4 Pt2 सूले ; S3
सूलो.—b) M1 वज्रमथाणं ; D5 वज्रट्ठाणं ; S3 Pt2 वज्रमट्ठाणं ; other Mss
वज्रमट्ठाणं. D3 transp. गदे "and यथा. S2 जहा ; other Mss जघा. D4
Pt2 वज्रमे ; D5.6 वज्जे ; S2 वज्रमो ; other Mss वज्रमे.—c) N1 D7 Pt2
एसे ; D4 एते. N1 D7 तमसंघादे ; D1 ०शंहादे ; D4.5 Pt2 ०संघाडे ; S2
०शंआडे.—d) D4 चण्डालकुले. D4 Pt2 व (for व्व). D1 ओत्थरदि ; D2.4-
6 S1 Pt1 ओदरदि ; D3 ओशलदि ; D7 ओरुत्थदि ; Pt2 ओद्वरेदि. N1.2
(corrupt) चण्डालच त्थडे सलदि ; M1 चण्डालकुल व्व आसणदि. The Sanskrit
chāyā of the verse would be :

अस्तं गच्छति सूरे वय्यस्थानं गते यथा वय्ये ।

एष तमःसंघातश्चण्डालकुलमिव अवतरति ॥

L 3 D1 om. ; N1.2 चतुर्दिशं (for सर्वतः). D3 ins. च ; D4.5
Pt2 ins. सावष्टम्भं after अवलोक्य. N1.2 M1 D3 गम्भीरभीषणाः (for अति-
गम्भीर०).

L 4 D1 महाश्मशानशास्त्रिनः.

St. 17—a) N1.2 D1 -गृहाद्वारि ; M1 D3.7 -द्वारोद्वारि (D7 -दरि०)
(for -गृहद्वारि). D2-6 S1 Pt1 कूजन्यूलूका (contrary to metre) ; D1
जल्पन्यूलूका.—b) S3 पक्षपालिं. D1 -किलकिला.—c) M1 -वस- (for -घन-).
D1.5 -वशा- (for -वसा-).—d) S3 क्रन्दन्ति. D2.4-7 S1.3 Pt1.2 -अनल-
शिखाः. D3 फेरवाः.

एकः । (जनान्तिकम्) । अले विविधवेदालशङ्कुले एषे दक्षिणमशाणे ।
ता शिग्यं शिग्यं गच्छम्ह ।

अन्यः । एवं कलेम्ह ।

उभौ । (प्रकाशम्) । अले महदलअश आञ्जाए एवं मशाणं
आहिण्डन्तेण अहोलत्तं तए अप्पमत्तेण चिष्टिदब्बम् ।

राजा । (सहर्षम्) । एवम् । यदादिशति स्वामी ।

(नेपथ्ये कलकलः)

L 1 Pt2 अडे (for अले). N1 विविधभूदवेआलन्धआलमकुले ; N2 corrupt ;
M1 विविधभूदवेदालमकुले ; D1 विविधवेआलमकुले ; D3 विविधभूदवेतालशङ्कुले ;
D7 वेतालसंकुले ; Pt2 वेताडसंकुडे. N1.2 M1 D4.7 Pt2 एसे (for एरो).
N1.2 M1 महामसाणे ; D1.3 महामशाणे ; D2.5.6 S1-3 Pt1 दक्षिणमशाणे ;
D4.7 दक्षिणमसाणे ; Pt2 दक्षिणमसाणे.

L 2 N1.2 सिग्घं सिग्घं ; Pt2 सिग्घं सिग्घं (for शिग्यं शिग्यं) ; M1
D7 S3 do not repeat शिग्यं. M1 अवक्कम्ह ; D3 अवक्कम्ह ; D5 Pt2
गच्छम्ह ; other Mss गच्छम्ह.

L 3 D1 ins. अले before एवं. D3 S2 एव्वं (for एवं). D5 Pt2
कलेम्ह ; D7 करेम्ह ; S3 कलम्ह.

L 4 D5 om. प्रकाशं. D7 Pt2 अडे (for अले). N1.2 M1 D1.5.7
महदलअस्स ; D3 महदलश ; D4 महदलअस्स ; Pt2 महदलअस्स. N1.2 D7
आणाए ; D1.3.4 S3 अणणाए ; lost in M1 ; D2.5.6 S1 Pt1.2 आणणाए.
N1.2 M1 D1 महामसाणं ; D4 ममाणं (for मशाणं).

L 5 N1 अहिण्डन्तेण ; D1 हिण्डन्तेण (for आहिण्डन्तेण). N1.2
होदब्बं ; D2-6 S1 Pt1.2 अहोरत्तं (for अहोलत्तं). N2 om. ; M1 D3.4.7
S1.3 Pt1.2 तुए (for तए). S2 अप्पमत्तेण. D1.7 S3 Pt2 चिट्ठिदब्बं ; the
other Mss चिट्ठिदब्बं. M1 transp. अप्पमत्तेण and चिट्ठिदब्बं.

L 6 M1 D4.5 om. एवं. M1 आदिशसि.

L 7 S3 कलः (for कलकलः).

चाण्डालौ । (समयम्) । हा मादिप, शमुत्थिदे गिशाकलकले । ता
शिगधं पलाअम्ह । (इति निष्कान्तौ) ।

राजा । (सावष्टम्भं परिक्रम्य दृष्ट्वा) । अहो बीभत्सदर्शनाः कौणप-
निकायाः । तथा हि

5 जरत्कूपाकारैर्नयनपरिवेशैस्तनुशिरा-
करालोच्चैर्घोणाः कुटिलरदनाः क्रूरवदनाः ।
अमी नाडीजङ्घाद्रुमकुहरनिम्नोदरभुवो
घनस्त्रायुच्छन्नस्थपुटपटलं बिभ्रति वपुः ॥१८॥
(सकौतुकमवलोक्य) । अहो क्रीडाकलहकौशलं पिशाचानाम् ।
10 पिबत्येकोऽन्यस्माद्धनधिरमाच्छिद्य चपकं
ज्वलज्जिह्वो वक्त्राद्गलितमपरो लेढि पिबतः ।
ततस्स्यानान्कश्चिद्भुवि निपतिताश्शोणितकणा-
न्क्षणादुच्च ग्रीवो रसयति लसद्दीर्घरसनः ॥१९॥

L 1 N2 चण्डाल ; D4-6 S1 Pt1 चण्डालौ. D3 om. ; N1.2 M1
Pt2 मादिके (for मादिप). N1.2 M1 D4.5.7 S1 Pt1.2 समुत्थिदे ; D1
समुत्थिदे ; D2 समुपच्छिदे. D1 ins. एषे before गिशाकलकले. D3 om. ;
N1.2 गिशाअलअले ; M1 ०अलकले ; D1.2 5.6 S1 Pt1 निशाकलकले ;
D4 गिशाकलअले ; D7 गिशाअलकलअले ; Pt2 निशाकडे.

L 2 S3 om. ; N1.2 शिगधं ; D4 शिगधं शिगधं ; Pt2 सिघ्धं सिघ्धं (for
शिगधं). M1 अवक्कमम्ह ; D3 पलाएम्ह ; D5 पलाअ ; D7 पलअम्ह ; Pt2 पडाअम्ह.

L 3 D3 ins. च after दृष्ट्वा. D1 बीभत्सदर्शनीयाः ; D3 ०दर्शनाः. S3
कृपाप- (for कौपाप-).

L 4 D3 om. तथा हि.

St. 18—a) Some Mss -परिवेशैः. N1 M1 तनुशिरः- ; D7 खरशिला- ;
S3 तनुशिराः. —b) D7 घोराः ; S3 बाणैः (for घोणाः). N1.2 कुटिलरदन-
क्रूरवदनाः ; D4.5 S3 कुटिलवदनाः क्रूररदनाः.—c) N2 D7 -कुहरदरीकोटरभुवः ;
M1 -कुहरकोटरभुवो ; D3 -कुहरदरीकर्णविवरा (for -कुहरनिम्नोदरभुवो).—d) D7
'स्त्रायुच्छन्न'. D7 Pt2 -स्थपुटघटनं.

L 9 D5 om. सकौतुकमवलोक्य. N1.2 D1 आलोक्य (for अवलोक्य). N1
कलेहकोडाकौतुकं ; N2 कोडाकौतुकं ; D7 कोडाकौशलं (for क्रीडाकलह०).

St. 19—b) D1.3 ललज्जिह्वो.—c) N1 ततस्स्यानाः ; N2 ततस्स्या ; D6
ततस्स्यानात्. N1.2 निपतिताः शोणितकणाः.—d) D1.6 रसद्दीर्घरसनः.

(सकौतुकमवलोक्य सस्मितम्) । अहो नु खलु भोः । परिहास
इव दुर्विदग्धानां केलिरपि रसान्तरमालम्बते यातुधानानाम् ।
तथा हि

क रम्यः संभोगो मृदुमधुरचेष्टाङ्गसुभगः

कटाक्षाः कान्योन्यं प्रलयविततोत्काद्युतिभृतः ।

6

क वंष्ट्रासंघट्टज्वलितदहनभ्रुम्बनविधि-

घर्नाश्लेषः कायं प्रतिरसदुरःपञ्जररवः ॥२०॥

(सघृणमवलोक्य) । धिगतिबीभत्समेतत् ।

चिताग्नेराकृष्टं नलकशिखरप्रोतमसकृ-

त्स्फुरद्भिर्निर्वार्यप्रलयपवनैः फुत्कृतशतैः ।

10

शिरो नारं प्रेतः कवलयति तृष्णावशलल-

त्करालास्यः प्लुष्यद्वदनकुहरस्तूर्वगिरति च ॥२१॥

L 1 N1,2 ins. अन्यतः after सकौतुकं. D1 आलोक्य (for अवलोक्य).

M1 सविस्मयं (for सस्मितं). M1 transp. नु and खलु.

L 1-2 D1 परिहासप्रचयदुर्विदग्धानो.

St. 20—4) N1D1Pt2 -चेष्टाङ्गललितः ; N2 corrupt.—b) N1
कटाक्षः ; N2 corrupt. D1 कान्योन्यप्रचयविततोत्का- ; D2 कान्योन्यं प्रलय-
पतितोत्का-. S2,3 -द्युतिभृतः.—c) M1 संघट्टाकृतितरदश. D2. 5,6 Pt1 बुम्बन-
विधिः. S3 -ज्वलितदहना भ्रुम्बनविधिं.—d) N1 प्रतिरसदुरः- ; N2 प्रतिलसदुरः ;
M1 प्रतिलसदुरः- ; D3 परिलसदुरः-.

L 8 N1 ins. अन्यतः after सघृणं. M1 D4,5 S3 इति (for अति-).

D1 ins. यतः after एतत्.

St. 21—4) N1 अनलशिखरप्रोतं.—b) N1 M1 स्फुरद्भिर्निर्वार्य ; N2
स्फुरद्भिर्मोहाप्य ; D6,7 S3 स्फुरद्भिर्निर्वार्य. D1 -प्रवल- ; M1 D6,7 S2,3
-प्रवल- (for-प्रलय-). M1 D1,3 फुत्कृतशतैः ; D2,5,6 S2,3 फुत्कृतशतैः.—c)
N1,2 D7 नालं ; D4 नारैः (for नारं). N1 तृष्णावशगतः ; N2 अवशगतं ;
M1 अवशगतः ; D1 अवशचलत्- ; D3 अवसचलत्- ; D7 अवशचलत्.—d)
D1 शुष्यद्वदन- ; S3 पुष्यद्वदन-. N1 D4 तद्विरति ; D1 तद्विलति.

(स्मृतिमभिनीय) । अलममीषां दर्शनकुतूहलितया । तथावत्स्वाम्यादेश-
मनुतिष्ठन्परितः श्मशानमेष पर्यटामि । (परिक्रम्य दृष्टिमभिनीय) । अहो
गम्भीरता निशीथिन्याः । तथा हि

मुष्टिप्राण्यं तिमिरमभितो निह्नुतो दिग्विभागः

5 पादन्यासः स्खलति विषमे निष्फला दृष्टिपाताः ।

धाराभिन्नाञ्जनगिरिसुहृल्लुप्तवर्णान्तरत्वा-

लब्धाद्वैतः स्फुरति परितो नीलिमेवैकतानः ॥२२॥

भवतु । उच्चैस्तावद्ग्राहुरामि । कः कोऽत्र भोः । श्रूयतां मम
श्मशानाधिपतेः स्वामिनो व्याहारः ।

10 अकृत्वा मत्परिज्ञानमदत्त्वा मृतकम्बलम् ।

प्रवर्तनीयाः केनापि न श्मशानोचिताः क्रियाः ॥२३॥

तद्यप्रभृति सर्वैरेव

L 1 D1 एषां (for अमीषां). N1.2 M1 D6 S3 -कुतूहलितया ; D3 कुतूहलेन. N1.2 इदानीं (for यावत्).

L 2 M1 अनुतिष्ठामि पुनः (for अनुतिष्ठन्परितः). D3 श्मशानमेवेदानीं. N1.2 दृष्टिविरोधं ; M1 D1 ० निरोधं ; D3 ० रोधं ; D7 ० विरोधं (for दृष्टि').

L 3 N1.2 om. तथा हि.

S1. 22—4) D2-4 S1-3 Pt1.2 निह्नुते दिग्विभागं.—b) D1 पादन्यास-
स्खलितविषमो ; S2 ० विषमे. N1 M1 विषमो (for विषमे). N1.2 M1
D3.7 निष्फलो दृष्टिपातः ; S3 निष्फलं दृष्टिपातं.—c) N2 धाराभिन्नो निजगिरि-
—d) N1 S3 लब्धाद्वैतं. D3 परितो. N1.2 नीलिमेवैकतानं ; D1.3-5.7
Pt2 नीलिमेवैकतानः ; S2 नीलिमा चैकतानः ; S3 नीलिमेवैकतानं.

L 8-9 M1 D3 श्रूयतां स्वस्वामिनः श्मशानपतेर्व्याहाराः.

L 9 D1 transp. श्मशानाधिपतेः and स्वामिनः. S3 om. स्वामिनः.

S1. 23=V. 19.—4) N2 अकृत्वोदि पठति for the whole verse.—cd) N1
M1 D3 श्मशानं न प्रवेष्टव्यमित्याह्वा स्वामिनो मम.

L 12 M1 om. प्रवृत्ति. D2.4-7 S1 Pt1.2 om. सर्वैरेव.

एतत्तथेति करणीयमिहाप्रमत्तै-

राज्ञाव्यतिक्रमसहः किल नास्ति भर्तुः ।

ब्रह्मेन्द्रवायुवरुणप्रतिमोऽपि यः स्या-

तस्याप्ययं प्रतिभटोऽस्तु भुजो मदीयः ॥२४॥

कथं न कश्चिद्व्याहरति । भवतु, अन्यतो व्याहरामि । (परिक्रम्य) । ७

कः कोऽत्र भोः ।

(नेपथ्ये)

अयमहं भोः ।

राजा । (सावष्टम्भम्) । कथं प्रतिव्याहारः । भवतु । शम्भानुसारेणो-
पगम्य निपुणमवधारयामि कोऽयमिति । (परिक्रम्य नेपथ्याभि- 10
मुखमवलोक्य सविस्मयम्) । अये कोऽयम् ।

खट्वाङ्गधृग्भस्मकृताङ्गरागो

नरास्थिभूषोज्ज्वलरम्यकान्तिः ।

कपालपाणिर्नृकरङ्गमौलि-

राभाति साक्षाद्विधं भूतनाथः ॥२५॥

15

St. 24—*a*) D1 इह प्रमत्तैः.—*b*) D2 -व्यातिक्रमसहः (contrary to metre).
M1 D7 S2.3 नास्ति (for नास्ति).—*c*) M1-रुद्रसुरजित्- (for-वायुवरुण-). N2
यस्य (for यः स्यात्).—*d*) N1 M1 D7 प्रतिभटो- ; N2 प्रतिभुवो- ; D5
प्रतिभुजो-.

L 5 D4.5.7 S2.3 Pt2 transp. न and कश्चित्.

L 5-6 D2 om. these two lines.

L 8 D4 अयमयं भोः.

L 9 M1 D5 om. सावष्टम्भं. D5 कः कथं (for कथं). S3 om. कथं
प्रतिव्याहारः. N2 M1 D3 व्याहारः ; D6 प्रतिहारः (for प्रतिव्याहारः).

L 10 D3 ins. एव before उपगम्य. D4 उपागम्य. M1 D3 om.
कोऽयमिति. N1 marg. ; N2 om. परिक्रम्य.

L 11 D2 S1 Pt1.2 ins. च after अवलोक्य. D3 om. सविस्मयं. M1
Pt2 कथं (for अये). M1 ins. भोः after कोऽयं.

St. 25—*a*) D6 -कृताङ्गरागो.—*b*) D7 नारास्थि- (for नरास्थि-). D5
नानास्थिभूषोज्ज्वलरम्यकान्तिः. M1 -कान्तिरम्यः by transp.—*c*) D7 कपालमौलिः
(for -पाणिः). M1 D3 नृकपालमौलिर्.

(ततः प्रविशति कापालिकवेषो धर्मः)

धर्मः । अयमहं भोः ।

अयाचितोपस्थितभैक्ष्यवृत्ति-

निवृत्तपञ्चेन्द्रियनिस्तरङ्गः ।

6

व्यतीत्य संसारमहाश्मशानं

चरामि बीभत्समिदं श्मशानम् ॥२६॥

(विचिन्त्य) । स्थाने स खलु रुद्रो भगवान्महाव्रतं चचार ।

परः किलायं प्रकर्षः कामचारिणाम् । किं तु

भैक्ष्याद्वैतं तपोद्वैतं क्रियाद्वैतं च तत्परम् ।

10

सुलभं सर्वमेवैतदात्माद्वैतं तु दुर्लभम् ॥२७॥

(समन्तादवलोक्य साशङ्कमात्मगतम्) ।

L 1 D4 कपाल- (for कापालिक-). N1.2 D1 -वेशो ; M1 D3 वेषधरो.

L 2 D3.4 om. धर्मः. D4 अयमयं ; D5 Pt2 अहमहं.

St. 26—a) D2 आयादितापस्थिति-. S3-भैक्ष-—b) N1.2 M1 D1.3.7 निवृत्तपञ्चेन्द्रिय-—c) S3 प्रतीत्य (for व्यतीत्य). D3 व्यतीतसंसारमहा-श्मशानम्.—d) N1.2 D1.4.5 S3 Pt2 चराम्यबीभत्सं. M1 S2 बीभत्समहा- (for बीभत्समिदं).

L 7 N2 M1 D3 om. स. D2.4.5 S2 Pt2 transp. स and खलु. M1 D1.3 transp. रुद्रो and भगवान्. D7 स्थाने खलु भगवान्स रुद्रो. N1.2 इदं महाव्रतं ; M1 D1.3 इदं व्रतं ; D5 महाव्रजं (for महाव्रतं).

L 8 N2 अपरः किलापकर्षं आकाशचारिणां ; D1.7 किलायं प्रहर्षः (D7 प्रकर्षः) कामाचाराणाम्. S3 प्रकृष्टः कामचारिणां.

St. 27—a) D1 भैक्षाद्वैतं ; D3 भिद्वाद्वैतं.—ab) N1.2 M1 D1.3.7 transp. तपोद्वैतं and क्रियाद्वैतं.—b) N1.2 D1.3 यत्परं.—c) N1.2 M1 D1.3 सर्वमेवेदं ; D4 सर्वमेतत्तु.—d) N2 आत्मगतं (for आत्माद्वैतं). N2 D1 च (for तु).

L 11 D4 om. आत्मगतं.

मया ध्रियन्ते भुवनान्यमूनि

सत्यं च मां तत्सहितं विभर्ति ।

परीक्षितुं सत्यमतोऽस्य राक्षः

कृतो मया वेषपरिग्रहोऽयम् ॥२८॥

(विचिन्त्य साश्चर्यमात्मगतम्) । आश्चर्यं दुःखपरंपरास्वशोच्यमस्य ५

राजर्वेर्हरिश्चन्द्रस्य चरितम् । अथवा प्रकृतिरियं महात्मनाम् । कुतः

सुखं वा दुःखं वा किमिव हि जगत्यस्ति नियतं

विवेकप्रध्वंसाद्भवति सुखदुःखव्यतिकरः ।

मनोवृत्तिः पुंसां जगति जयिनी कापि महतां

यथा दुःखं दुःखं सुखमपि सुखं वा न भवति ॥२९॥ 10

भवतु, तत्सकाशमेव गच्छामि । (परिक्रम्य दृष्ट्वा सस्त्राघम्) ।

अये अयमसौ महारामा । तदुपसर्पामि । (तथा कृत्वा) । भो राजन्

सिद्धिभाजनं भूयाः ।

राजा । स्वागतं महाव्रतचारिणो नैष्ठिकस्य ।

कापालिकः । भो राजन्, अर्थिनो घयं भवन्तमुपागताः । 15

St. 28—Instead of this stanza, which is repeated with a variant from III. 31, D1.3 मया ध्रियन्ते भुवनान्यमूनोति पठित्वा (D3 इत्यादि पठति) ; S2.3 मया ध्रियन्त (S3 ध्रियन्त) इति पठित्वा.

L 5 N1.2 D1.3 S2 om. आत्मगतं and read ग्रहो (except S2) (for आश्चर्यं). N1.2 M1 D7 ins. दाहणास्त्रपि ; D1 ins. आमस्तापि (sic) before दुःखपरंपराद्. S1 Pt1 अशोच्यमानस्य ; Pt2 शोचमानस्य (for अशोच्यमस्य).

L 6 N2 हरिश्चन्द्रकन्य. N2 om. ; D1 यतः (for कुतः).

St. 29—*a*) M1 च (for हि). N2 किमिति जगतामस्ति.—*b*) N1 D2.6 S2.3 -प्रभ्रंशाद् ; N2 -विभ्रंसाद् ; D7 -विभ्रंशाद्.—*c*) D1.3 जयति (for जगति). D5.6 Pt1 जयिनी (for जयिनी).—*d*) M1 D4.5.7 S2 Pt2 यथा (for तथा). N1 D3 नैव (for वा न).

L 11 N1.2 D1 om. भवतु. D1 ins. इति before परिक्रम्य.

L 12 D2.6 om. all words from तथा कृत्वा up to नैष्ठिकस्य (l 14). D3 उपसृत्य (for तथा कृत्वा). N2 महाराजन् (for राजन्).

L 14 D3 खग (sic) ; D4.5 खगतं (for स्वागतं). M1 ग्रहो व्रतचारिणो नैष्ठिकस्य for the whole speech.

L 15 S2 om. भो राजन्. N1.2 अर्थिजनाः (for अर्थिनः). M1 D4 त्वा (for भवन्तं). D7 S2 उपगताः.

राजा । (लज्जां नाटयति) ।

कापालिकः । अलं ब्रीडया । योगचक्षुषो हि वयं विदितवृत्तान्ता एव
भवतः । तथाप्येवमवस्थस्यापि ते न नः समीहितदाने
दारिद्र्यम् । तथा हि पश्य

5

परेषामुपकाराय न कथंचिन्न साधवः ।

कुहूमपि समासाद्य धिनोतीन्दुर्वनस्पतीन् ॥३०॥

तदवधत्तां भवान् ।

राजा । अवहितोऽस्मि ।

कापालिकः । वेतालवज्रगुटिकाञ्जनपादलेप-

10

दैत्याङ्गनाविधिरसायनधातुवादाः ।

तच्चिन्त्यतां करतलोपगता ममैते

विघ्नैः पटैरिव यथा न तिरस्क्रियन्ते ॥३१॥

तदादिश्यतां विघ्नप्रत्यूह इति ।

L 1 M1 D3 ब्रीडां (for लज्जां).

L 2 D3 ब्रीडितेन (for ब्रीडया). D3.6 योगचक्षुषा. M1 om. हि. N1.2
transp. वयं after एव. M1 D3 विदितवृत्तान्त एवाहं (for हि वयं विदितवृत्तान्ता
एव). D4 हि (for एव).

L 3 D1 transp. भवतः before विदितवृत्तान्ता (1 2). N1.2 एवम-
वस्थापि ; D1 एवमवस्थस्य ; D4 एवमवस्थास्यपि (for एवमवस्थस्यापि). N1 ते
नापि त्वया न ; N2 corrupt ; D1 ते न (for ते न नः). M1 om. नः.

L 3-4 N1 समीहितव्यं दारिद्र्यं ; N2 D3 समीहितदारिद्र्यं ; M1 मीहितं
दारिद्र्यं ; D1.7 समीहितं दारिद्र्यं (for समीहितदाने दारिद्र्यं).

L 4 Pt2 om. पश्य.

St. 30—b) N1 न किंचिन्न च बान्धवाः.

L 7 D6 S1 Pt1 पुनः (for भवान्). D1 ins. अपि : fter भवान्.

St. 31—a) N1.2 M1 D1.3.7 -खड्ग- (for -वज्र-). S2 -गुटिका- (for
-गुटिका-).—b) N1 M1 D1.3.7 -निधि- (for -विधि-).—c) S3 ममेतैः (for
ममेते).—d) D5 तथा ; S2 यदा (for यथा). N1.2 D1-4 S1 Pt1
तिरस्क्रियन्ते ; S3 निराक्रियन्ते.

L 13 S3 तदा दिशा (for तदादिश्यतां).

राजा । भोः साधक योगबलाज्जानात्येव भवान्, अस्वाधीनमिदं
शरीरकम् । तत्स्वाम्यर्थविरोधतः प्रयतिष्ये ।

कापालिकः । भो राजन् कुतोऽत्र स्वाम्यर्थविरोधः । नन्वाज्ञामात्र-
संपाद्यं नः समीहितं भवतः । तदितो नातिदूरे सिद्धरसानां
महानिधानमस्ति । तदर्थमस्माभिरारम्भणीयम् । भवता १
पुनरिहस्थेनैव विप्रप्रत्यूहं प्रति सावधानेन भवितव्यम् ।
(इति निष्क्रान्तः) ।

L 1 M1 D4 repeat भोः. N1.2 D1.3.7 ins. कथं before योगबलात्.
M1 योगवशान्. N1 ins. न before जानात्येव. D2.5 S2 ins. एतत् before ;
M1 ins. यथा after भवान्. S2 भगवान् (for भवान्). D1 न स्वाधीनकं (for
अस्वाधीनं).

L 2 N1.2 M1 D1 Pt2 ins. नः ; D7 वा before शरीरकं. M1 शरीरं.
N1.2 D3 ततः ; D1 यः (for तत्). N1.2 स्वाम्यर्थविरोधेन तु ; D4
स्वाम्यविरोधतः. D1.3 प्रयतिष्ये.

L 3 S3 om. भो राजन्. D4 repeats भोः. D1 साधो (for राजन्).
N2 D4 om. अत्र. M1 स्वामिविरोधः.

L 3-4 M1 D2 आज्ञामात्रकरणीयं ; D3-7 S2.3 आज्ञामात्रं करणीयं (for
आज्ञामात्रसंपाद्यं). N1.2 आज्ञामात्रसंपादनसमीहितं (for 'संपाद्यं नः समीहितं').

L 4 D3-5.7 om. नः. D2-6 S2.3 समीहितं नो भवतादिति (for नः
समीहितं भवतः).

L 4-5 N1.2 D1.7 सिद्धरसमहानिधानं ; M1 स्वसिद्धरमनिधानं ; Pt2
सिद्धरससंनिधानं.

L 5 D2 om. (hapl.) all words from मस्ति to सावधानेन (l 6). N1.2
तदस्यास्माभिः ; D1 तदस्याभिः ; Pt2 तद्यदास्माभिः. M1 संभाषणीयं (for
आरम्भणीयं). D4-6 S1-3 Pt1.2 ins. अस्ति after आरम्भणीयं. M1 om.
भवता.

L 6 N1.2 पुनस्तेनैव ; M1 तेनैव ; D3 अत्रस्थेनैव ; D6 पुनरिह स्थानेनैव ;
D7 पुनरिह स्थेनैव (for पुनरिहस्थेनैव).

L 7 N2 D6 om. इति.

राजा । (सावष्टम्भं सर्वतः परिक्रम्य) । प्रोत्सरत विघ्नाः प्रोत्सरत ।
सर्वथा प्रतिहतो वः प्रसर इति ।

(नेपथ्ये)

राजन् यथाज्ञापयसि ।

6 श्रेयांसि विवृतद्वाराण्यद्य विद्याः स्वयंवराः ।

सिद्धयः कामचारिण्यस्त्वदाज्ञां कोऽतिवर्तते ॥३२॥

राजा । (सहर्षम्) । दिष्ट्या तथेति (४।२४) प्रतिपन्नमस्मद्वचनं
विघ्नैः । प्रियं नः प्रियं नः ।

(ततः प्रविशन्ति विमानचारिण्यो विद्याः)

10 विद्याः । (सहसोपमृत्य) । राजन् हरिश्चन्द्र दिष्ट्या वर्धसे ।

त्वयि तिष्ठति राजन्ये क्रुद्धो यद्वाक्यो मुनिः ।

विद्यास्त्वद्विषदां मूलं ता वयं समुपस्थिताः ॥३३॥

L 1 D3.6 S1 Pt1.2 transp. विघ्नाः and second प्रोत्सरत. M1 om. second प्रोत्सरत.

L 2 N1.2 M1 D1.7 Pt2 om. इति.

L 3 D5 ने only for नेपथ्ये.

L 4 D2 यथाज्ञापयसि ; M1 D3 यदादिशसि ; D4 यदाज्ञापयसि.

S1. 32—d) S3 त्वदाज्ञाः. D6 को निवर्तते.

L 7 N1.2 M1 ins. भ्रुत्वा ; D1 Pt2 ins. स्मृत्वा before सहर्षं. N2 वर्धसे (for तथेति).

L 9 N2 विद्याधर्यः (for विद्याः) N1 ins. तिस्रः after विद्याः.

L 10 D7 om. विद्याः सहसोपमृत्य. S2.3 सहर्षं (for सहसा). D1 महाराज (for राजन्). N1.2 D1 Pt2 ins. तथा हि परय after वर्धसे.

S1. 33—d) N1.2 M1 D2.7 त्वयि चेष्टितराजन्ये ; S1 Pt1.2 त्वय्येष्टत
राजन्ये. S2 राजेन्द्रे (for राजन्ये).—b) D1 यत्क्रुद्धः ; D2-7 S2 क्रुद्धोऽयं
(for क्रुद्धो यत्).—d) N1 तद्वयं (for ता वयं). N2 M1 D3 त्वामुपस्थिताः
(for समुपस्थिताः).

राजा । (दृष्ट्वा साश्चर्यमात्मगतम्) । कथमिमास्ता भगवत्यो विद्याः ।
 यास्तु भगवतो विश्वामित्रस्यापि तीव्रैस्तपोभिरवसन्नम् ।
 (प्रकाशमञ्जलिं बद्ध्वा) । नमस्त्रिलोकविजयिनीभ्यो विद्याभ्यः ।

विद्याः । राजन्, त्वदायस्ता वयम् । अतस्त्वं शाधि नः ।

राजा । यदि मामनुग्राह्यं भवत्योऽनुमन्यन्ते ततो भगवन्तं कौशिक- 5
 मुपतिष्ठध्वम् । ततोऽनपराधं मुनेरात्मानं समर्थयामि ।

विद्याः । (सविस्मयं परस्परमवलोक्य) । राजन् एवमस्तु । (इति
 निष्क्रान्ताः) ।

(ततः प्रविशति स्कन्धारोपितनिधानेन वेतालानुगम्यमानः
 कापालिकः)

10

L 1 N2 D3 om. ; M1 सहर्षं (for दृष्ट्वा). D3 स्वग० (for आत्मगतं).

M1 om. ताः.

L 2 D3 ins. मुने before तीव्रैः. M1 तीव्रतपोभिः.

L 3 N1.2 नमस्त्रैलोक्यविजयिनीभ्यो.

L 4 N1.2 om. राजन्. S3 यदायता. D3 om. त्वं. D7 om. ; N1.2
 तदनु स्वाधीना वयं ; D1 तदनुशाधि नः (for अतस्त्वं शाधि नः).

L 5 D1 ins. साधु before अनुग्राह्यं. N1.2 M1 अनुकम्पनीयं ; D3
 अनुकम्पं मन्यन्ते (for अनुग्राह्यं). M1 D1.3 S3 भगवत्यः (for भवत्यः). D3
 om. ; N1.2 D1 मन्यन्ते (for अनुमन्यन्ते). D1.3 तदा (for ततः). M1
 D3 ins. एव after कौशिकं.

L 6 M1 यतः (for ततः). N1.2 D1.7 यतोऽनपराधं (for ततोऽनप-
 राधं). N1.2 D5.6 समर्थयामि ; D1 उपदर्शयामि ; D3 समुपयामि (for
 समर्थयामि).

L 7 M1 D2 S3 transp. सविस्मयं and परस्परमवलोक्य. D3-6 परस्पर-
 मवलोक्यन्ते सविस्मयं. D1 आलोक्य (for अवलोक्य). N1.2 D1 om. राजन्.
 N1.2 इत्युक्त्वा (for इति).

L 7-8 M1 om. इति निष्क्रान्ताः.

L 9 D1.7 स्कन्धारोपितनि- M1 -विधानेन (for -निधानेन). D1- निधान-
 वेतालेना-. D7 वेतालेन. D4 वेतालानुगम्यमानः.

कापालिकः । (सहसोपसृत्य) । राजन् दिष्ट्या वर्धसे संसिद्धरसस्यास्य
महानिधानस्य लाभाभ्युदयेन । तदुपयुज्यतां भगवान्सेन्द्र ।

यस्योपयोगादवधूय मृत्यु-

मासाद्य सद्योऽमरलोकमार्गम् ।

6

विरुद्धकल्पद्रुममञ्जरीणि

शिरांसि मेरोर्विहरन्ति सिद्धाः ॥३४॥

राजा । ननु दासभावविरुद्धमेतत् । एवं किल वञ्चितः स्वामी स्यात् ।

कापालिकः । (साश्चर्यमात्मगतम्) । अहो आश्चर्यम् । भवतु, एवं तावत् ।

(प्रकाशम्) । यद्येवं गृह्यतां सकलत्रस्यात्मनो निष्क्रियायै-

10

तन्महानिधानम् ।

L 1 M1 वर्धस्व. N1.2 संसिद्धरसस्य ; M1 सिद्धरसस्य ; D1 अस्य संसिद्धस्य ; D3.7 अस्य सिद्धरसस्य ; D4 संसिद्धस्य रसस्यास्य ; S2 संसिद्धिरसस्य (for संसिद्धरसस्यास्य).

L 2 D3 om. महानिधानस्य. M1 ins. मम after महानिधानस्य. M1 D3 लाभोदयेन. D1 तद्गृह्यतां (for तदुपयुज्यतां). N1.2 ins. अयं before ; M1 D3 after भगवान्. M1 महारसेन्द्रः. N1 ins. पश्य after रसेन्द्रः.

Sr. 34—a) D3 यस्योपभोगात्.—c) Pt2 आरुढकल्प-

L 7 M1 D4 दासविरुद्धं ; S2.3 दासभावे विरुद्धं. D3 transp. वञ्चितः and स्वामी.

L 8 S2.3 om. ; D3.5 आश्चर्यं (for साश्चर्यं). D3 स्वग० (for आत्मगतं). N1 D1.7 Pt2 om. अहो आश्चर्यं. M1 धैर्यं (for आश्चर्यं). N2 om. (hapl.) all words from अहो आश्चर्यं to अहो ज्ञानं (p. 107, l 4.).

L 9 N1 ins. तर्हि after ; D1 before गृह्यतां. M1 D3 गृह्यतामिदं सकलस्य (M1 कलस्य). D5 सकलस्य (for सकलस्य). D3 निष्क्रियार्थं ; D2.4-6 S1 Pt1 निष्क्रियाय.

L 10 M1 om. ; N1 D1 इदं (for एतत्).

राजा । कथमेवं भविष्यति । यतोऽधनं दासभावं मन्यन्ते । स्वाम्यर्थतस्तु
नेदं प्रत्याख्यानमर्हतीत्यनुमत एवायं भवतः संकल्पः । तत्प्राप्यतां
स्वामिनो निभृतमिदं महानिधानम् ।

कापालिकः । (साश्चर्यमात्मगतम्) । अहो धैर्यम् अहो ज्ञानम् अहो
महानुभावता च । अथवा

चलन्ति गिरयः कामं युगान्तपवनाहताः ।

कृच्छ्रेऽपि न चलत्येव धीराणां निश्चलं मनः ॥३५॥

तन्ममापि किमतिनिर्वन्धेन । (प्रकाशं वेतालं प्रति) । भद्र
गम्यतां क्रियतामस्य राज्ञः समीहितम् ।

L 1 D3 एतत् (for एवं). D1 भवति (for भविष्यति). N1 M1 D3.7
ins. किल after अधनं. N1 D7 मन्यते. D7 ins. काया before स्वाम्यर्थतस्तु,
apparently assigning this speech to the Kāpālika ! N1 D1
स्वाम्यर्थानुरोधतस्तु ; D5 स्वाम्यर्थस्तु.

L 2 N1 त्वमिदं प्रत्याख्यानुमर्हसि. D4 अनुमतं (for अनुमतः). M1
D3 split up the sentence and read : काया० । स्वाम्यनुरोधस्तु (M1
स्वाम्यनुरोधेऽपि) नेदं प्रत्याख्यानुमर्हसि (M1 प्रत्याख्यानमर्हतीति) । राजा ।
अनुमतश्चायं (M1 इत्यनुमत एवायं) भवतः संकल्पः. D5 om. संकल्पः.

L 3 D3 निभृतमेवेदं ; Pt2 निभृतं सर्वमिदं. For the whole line,
N1 ततः प्राप्यतां निश्चलमेव तत्संनिवेशमिदानीमिदं महानिधानं ; M1 ततः प्राप्यतां
निभृतमेव नः स्वामिनः सन्निवेशमिदं महाधनं ; D1 तत्प्राप्यतां निभृतमेतन्ममैवं निर्विघ्नमिदं
महानिधानं ; D7 तत्प्राप्यतां निभृतमेव स्वामिनिवेशमिदं महानिधानं.

L 4 D5 आश्चर्यं (for साश्चर्यं). N1 D1.7 om. अहो ज्ञानं. M1 om.
अहो after ज्ञानं.

L 5 D7 om. च. N1 ins. महामत्स्य after च.

L 8 N1.2 तस्मात् (for तत्). N1.2 D4 किमिति (for किमति-).
N1.2 M1 D1.7 om. वेतालं प्रति. M1 ins. तत् after भद्र.

L 9 D6 om. ; D3 महाराजस्य (for राज्ञः).

वेतालः । जं साधञ्चो आणवेदि । (इति निष्कान्तः) ।

कापालिकः । (समन्तादवलोक्य) । भो राजन् प्रभातप्राया वर्तते
विभावरी । तत्साधयिष्यामस्तावत् ।

राजा । भोः साधक स्मर्तव्या वयं दुःस्थितकथासु ।

5 कापालिकः । राजन् देवतास्त्वां स्मरिष्यन्ति । (इति निष्कान्तः) ।

राजा । (प्राचीमवलोक्य सप्रसादम्) । अये कथम्

तमो विभिद्य गहनं संध्यारुणपुरःसरः ।

अनुग्रहाय लोकानामुदेत्ययमहर्षतिः ॥३६॥

L 1 N1 M1 D1.7 S1 Pt1.2 ins. सप्रणामं before जं. N2 साधक ;
D1.3 साहस्र ; D2 साधव ; M1 D7 साधवो (for साधञ्चो). D7 om. ;
M1 D3 ति (for इति),

L 2 D3 om. समन्तादवलोक्य. D1 महाराज (for राजन्). N1.2 प्रभातः
प्रायो ; D3.4 विभातप्राया.

L 2-3 D7 प्रभातप्रायं वर्तते, omitting विभावरी. M1 रात्रिः ; D1 रजनी
वर्तते (for वर्तते विभावरी).

L 3 N2 ततः (for तत्). N1.2 M1 साधयामः ; D1 साधयामि ;
D2.4.6 S3 साधयिष्यामि ; D3 गच्छामः (for साधयिष्यामः). D3 वयं (for
तावत्).

L 4-5 S3 om. lines 4-5.

L 4 M1 साधवः (for साधक). N1.2 D4 दुःखितदुःखकथासु ; D1
दुःखितजनकथासु ; D3 दुःस्थितकथासु ; D4 दुःखितकथासु.

L 5 D4 om. ; M1 ins. भो before राजन्. N2 त्वं स्मरिष्यसि (for
त्वां स्मरिष्यन्ति).

L 6 D3.7 प्रतीची' (for प्राची').

Ss. 36—a) N1.2 M1 तमोनिर्भिन्नगहन- ; D1 ततो निर्भिद्य गहनं ; D7
तमोनिर्भिन्नगहनं. D3 विच्छिद्य ; Pt2 निर्भिद्य (for विभिद्य).—b) S2 संध्यारु-
पुरःसरः.—d) M1 D3 समुदेत्ययमहर्षतिः (M1 •सहर्षतिः).

तद्यावद्दहमपि भगवतीभागीरथीतीरमुपगम्य स्वाम्यादेशमनु-
तिष्ठामि ।

(इति निष्क्रान्तः) ॥

इति चतुर्थोऽङ्कः समाप्तः ॥

L 1 D1 अथ (for अपि). D3 om. अहमपि भगवती. S3 om. भगवती.
N1.2 भागीरथीमवतीर्य ; M1 भागीरथीतीर० ; D4 भगवत्या भागीरथ्यास्तीर-
मुपगम्य ; D7 भगवती भागीरथीमवतीर्य (for भगवतीभागीरथीतीर-).

L 3 D2.3.4.7 S2 Pt2 निष्क्रान्ताः सर्वे (for निष्क्रान्तः).

Colophon. N1 M1 D3 S2 चतुर्थोऽङ्कः. N2 D5 इति चतुर्थोऽङ्कः ; D1
रमशानो नाम चतुर्थोऽङ्कः ; D2.6 रमशानचरितं नाम चतुर्थोऽङ्कः (D6 adds समाप्तः) ;
D4 इति श्रीचण्डकोशिकनाटके चतुर्थोऽङ्कः ; D7 रमशानं नाम चतुर्थोऽङ्कश्चण्डकोशिके
समाप्तः). S1 Pt1.2 इति आर्यक्षेमीभरुकते चण्डकोशिकनाटके रमशानचरितं नाम
चतुर्थोऽङ्कः.

(ततः प्रविशति विकृतमलिनवेषो राजा)

राजा । (सनिर्वेदं निःश्वस्य) । कष्टं भोः कष्टम् ।

यद्वैरं मुनिसत्तमस्य सुहृदां त्यागस्तथा विक्रियो
दाराणां तनयस्य चेदमपरं चाण्डालदास्यं च यत् ।

5 दुर्बाराणि मया कठोरहृदयेनाप्तानि मूढात्मना
यस्यैतानि फलानि बुष्कृतमहो किं नाम तद्धारुणम् ॥१॥

(सवैक्लव्यम्) । अहो बलवती भवितव्यता । कुतः

मामानघ्रशिरोधरं प्रभवता क्रुद्धेन राज्यश्रिया
यद्विश्लेषयतापि तेन मुनिना निःशेषितं नस्त्रयम् ।

10 तत्रापि व्यसनप्रियेण विधिना वृत्तं तथा निष्ठुरं
येनात्मा तनयः कलत्रमपि मे सर्वं विलुप्तं क्षणात् ॥२॥

(चिन्तां नाटयित्वा दीर्घं निःश्वस्य सवैक्लव्यम्) । अहह

L 1 N1.2 मलिनवेषो ; M1 ०वेषधरः ; D1.7 S2 मलिनवेषो ; D4
S3 कृतमलिनवेषो (for विकृत०).

L 2 D2.7 om. राजा. M1 om. निःश्वस्य.

St. 1—a) N1.2 D3 द्विजसत्तमस्य. D4.5 विक्रियो.—b) D2.4-6 S3
चण्डाल-. D5-दासं (for-दास्यं).—c) D5.7 गूढात्मना.

L 7 M1 D4 om. ; D1 यतः (for कुतः).

St. 2—a) M1 प्रहरता. N1 2 राजश्रिया ; S2.3 राज्यश्रियो.—b) S2
विश्लेषं नयतापि तेन. D2 नस्त्रियं.—c) M1 व्यसनोत्तरेण. D1 यथा (for तथा).
The portion from व्यसन to निष्ठुरं, added on the upper margin, is
partially worm-eaten and lost in D7.—d) D3 विनष्टं (for विलुप्तं).

L 12 M1 नाटयति. D5 om. दीर्घं. D2.4 S1 Pt1.2 ins. च after दीर्घं-
D5 om. निःश्वस्य. D3 om. ; D4 वैक्लव्यं (for सवैक्लव्यं).

शोचन्ती रजनीषु दैन्यविधुरा नूनं कृशाङ्गी मया
कर्तव्यं किल चिन्तयत्यनुदिनं सा निष्कयं चेतसा ।
प्राणानामबलम्बनं च कुरुते भूयोऽपि मत्संगमे
हा कष्टं यदिमां दशामुपगतं पापं न सा वेत्ति माम् ॥३॥

(निःश्वस्य) । हा वत्स रोहिताश्व

धात्रीजनाङ्कशतदुर्ललितः कथं नु
भूमौ चिरं लुठसि वत्स विरूढनिद्रः ।
त्वामद्य पार्थिवशतैरभिनन्दिताह-
माह्वापयन्ति वटवः श्रुतदुर्दुरुढाः ॥४॥

(चिरं विचिन्त्य सकृदणम्) ।

सज्जो मौलिरयं पतन्तु विपदस्तासां कृतं स्वागतं
यत्सत्यं कृतकृत्यसुस्थमनसां तुल्या विपत्संपदा ।
वत्स त्वं तु दुनोषि मेऽद्य हृदयं येनाङ्कशय्योचितः
कूरेणाकृतकृत्य एव सहसा दष्टोऽसि वैवाहिना ॥५॥

(साशङ्कम्) । शान्तं पापम् ।

कूरेणाकृतकृत्य एव गमितो दैवेन कष्टां दशाम् ॥

St. 3—*a*) D1 दोनवदना ; D5 दैवविधुरा (for दैन्यविधुरा).—*b*) D3
Pt2 चिन्तयत्यनु-. D2 S2 निष्कयं.—*c*) N1 D3 मे मंगमं ; N2 S1 Pt1.2
मे संगमे ; M1 मत्संगमं ; D7 मे संगमो.—*d*) D1 हा धिक् कष्टादिमां. S1 Pt1
तदिमां (for यदिमां). S2 पापं तु संवेत्ति मां. D5 transp. मा and मां.

St. 4—*a*) D6-शतदुर्ललितं.—*b*) D4 लुठमि. D6 विरूढनिद्रः.—*c*)
M1 अभिनन्दितार्तिः.—*d*) D4 श्रुतिदृष्टपाराः ; D6 श्रुतदृष्टपाराः ; D7 श्रुततत्त्व-
विज्ञाः ; S1 Pt1.2 श्रुतदुर्गुरुढाः ; M1 (before corr. as in text) S2 श्रुतदृष्टिपूर्वाः.

L 10 D1.7 om. चिरं. D3 निर्वर्ण्य (for विचिन्त्य). S2 om. सकृदणं.

St. 5—*a*) S2 पदं (for कृतं).—*b*) D3 कृतकृत्यसुस्थ- ; M1 D5 कृत-
कृत्यसुस्थ-. N1.2 D1.3 S2.3 संपदः.—*c*) N2 च ; M1 न (for तु).—*d*)
D1.4 कालाहिना (for देवाः).

L 15 N1.2 ins. इति before साशङ्कं. D1 om. शान्तं पापं ; N1.2
om. पापं. D7 शान्तं शान्तं. After पापं, S1 Pt1.2 ins. प्रतिहतममग्रलं वरमस्य
(cf. *ad* V. 8). M1 om. lines 15-16.

(वामाक्षिस्पन्दनं सूचयित्वा दक्षिणभुजस्फुरणं च) ।

स्पन्दते वामनयनं बाहुः स्फुरति दक्षिणः ।

व्यसनाभ्युदयौ प्राप्ताविदं कथयतीव मे ॥६॥

(विचिन्त्य) । अथवा किमद्यापि व्यसनाभ्युदयचिन्तया ।

5 पर्याप्तः खलु दुरात्मा हरिश्चन्द्रहतकः । तथा हि

अतःपरं यद्व्यसनं नूनमभ्युदयो हि सः ।

पापस्याभ्युदयद्वारमिदानीं मरणं हि मे ॥७॥

(प्रविश्यापटाक्षेपेण)

चाण्डालः । अले शुद्धसः ।

10 राजा । (साशङ्कम्) । भद्र किं सुतस्य ।

L 1 M1 वामाक्षिस्पन्दं. D1.3 वामाक्षिदक्षिणभुजस्पन्दनं सूचयित्वा (for वामाक्षि- to -स्फुरणं च). N2 om. दक्षिणभुजस्फुरणं च. N1 -भुजस्पन्दनं (for •स्फुरणं). M1 D7 transp. सूचयित्वा and दक्षिणभुजस्फुरणं च. N1.2 D1 ins. साशङ्कं सहर्षं च अये (N1.2 om. this word); M1 ins. साशङ्कहर्षं ; D5 ins. सहर्षं च ; D7 S1 Pt1.2 ins. सहर्षं after -स्फुरणं च.

L 4 D3 कथं ममापि (for अथवा किमद्यापि). D5 किं किं (for किं). S3 अधुना (for अथ). N1 D1 व्यसनोदयचिन्ता ; N2 व्यसनोदयं चिन्तयामि ; D3 व्यसनाभ्युदयचिन्ता ; D4 व्यसनाभ्युदयचिन्तायाः ; D7 व्यसनोदयचिन्तया.

L 5 D3 पर्याप्तः. N2 D3 दुरात्मनो (N2 दुरात्मा) हरिश्चन्द्रहतकस्य. N1.2 M1 om. तथा हि.

St. 7—c) N2 अभ्युदये द्वारं ; D1 अभ्युदयस्थानं.—d) D3 शरणं मम (for मरणं हि मे).

L 8 M1 प्रविश्यापटीक्षेपेण ; D1.3-6 S3 प्रविश्य पटाक्षेपेण (S3 पटाक्षेपेण). Some Mss ins. चाण्डालः or चण्डालः after अपटाक्षेपेण.

L 9 D2.6 om. चण्डालः here, but ins. as above. D1 om. ; D3 अल ; Pt2 अले (for अले). M1 repeats ; N1.2 D1.2.4-7 S3 Pt2 शुद्धसः ; S1 Pt1 शुद्धसः.

L 10 D5.6 om. साशङ्कं. N1.2 D1 ins. आत्मगतं ; D3 ins. खग after साशङ्कं. M1 D1 om. भद्र. D5 om. किं. D1 ins. नाम after किं. D6 transp. किं and सुतस्य.

चाण्डालः । अले एवं भणामि यथा शुद्धश्च उबलदश्च पाशपट्टिवट्टिणी
इतिमा कलुणं कलुणं लोभन्ती चिद्वदि । ता तुलिवं तुलिवं
गदुम गेण्ह दो मुदकम्बलम् । इगे वि शामिणो शभासं ध्येव
गम्भामि । (इति निष्कास्ताः) ।

राजा । (परिक्रामति) ।

L 1 Some Mss चण्डालः. M1 om. अले. D3 S1.2 P1.2 एवं.
D5 भणामि. N2 M1 D3 om.; S3 अहं; other Mss यथा (for यथा).
N1.2 M1 D1.4-7 S3 शुद्धस्व; P1.2 शुद्धस्व. N1.2 M1 D1.3 उबलदस्व;
D2 S1 P1.1 वल्लभदश; D4 वल्लभस्व; D5.6 वल्लभस्व; D7 S3 उबलदस्व;
P1.2 वल्लभस्व. N1.2 पाशपट्टिवट्टिणी; M1 पाशपट्टिवट्टिणी; D1 पाशपट्टिवट्टिणी;
D2 P1.1 पाशपट्टिवट्टिणी; D3 पाशपट्टिणी; D4.5 P1.2 पाशपट्टिवट्टिणी; D6
पाशपट्टिणी; D7 पाशपट्टिवट्टिणी; S3 -पट्टिवट्टिणी. N1.2 ins. कापि after -पट्टिणी.

L 2 All Mss and Pt इतिमा. D4 om.; N1 D1 कलुणकलुणं; M1
कलुणं कलुणं; D2.6.7 do not repeat; D3 कलुणं; S3 कलुणं. N1.2 लोभन्ती;
M1 D2-7 S1 P1.1 लोभन्ती; S2.3 रोभित; P1.2 रोभन्ती. D7 चिद्वदि; S2.3
चिद्वदि; other Mss and Pt चिद्वदि. N1.2 ins. ति after चिद्वदि. N1.2
विग्नं; M1 D1.2.4 S1 P1.1 तुलिवं तुलिवं; D3.5.7 तुलिवं; S2.3 तुलिवं;
P1.2 तुलिवं तुलिवं (for तुलिवं तुलिवं).

L 3 N1.2 D7 om.; M1 D1.4-6 P1.2 से (for से). N1 मिद-;
N2 M1 शुद्ध-; D2 P1.1 शुद्ध-; D3 शव-; D4.6 S2 शुद्ध-; D5 S3 शुद्ध-;
D7 शुद्ध- (as in text); P1.2 शुद्ध- (for शुद्ध-). All Mss (except D3 as
in text) and M1 Pt अहं वि (S3 वि). N1.2 M1 D4.5 शामिणो.
N1.2 transp. शभासं (given as सभासं) and ध्येव (given as ज्येव).
D3 शामिशभासं. M1 D5.6 S3 सभासं; P1.2 शभासं. D2.3.5.6
S3 P1.1 ज्येव; M1 D1.7 P1.2 om.; D4 ज्येव; other Mss ज्येव
(for ध्येव).

L 4 N1 गच्छामि; M1 गमिस्समं; D1 गमिस्सामि; S3 गच्छामि;
other Mss and Pt गच्छामि.

L 5 N1 ins. अहं एवं इति; D1 ins. यथाज्ञापयति कामी before
परिक्रामति. D1 परिक्राम्य (for परिक्रामति).

(नेपथ्ये)

हा जाद कर्हिं सि । देहि मे पडिवयणं ।

राजा । (भ्रुत्वा सकरुणम्) । अहह दारुणः प्रलापः ।

(ततः प्रविशति यथानिर्दिष्टा वैक्लव्यं नाटयन्ती शौभ्या)

५ शौभ्या । हा जाद कर्हिं सि । देहि मे पडिवयणं । (इति स्तम्भं नाटयित्वा संज्ञां लब्ध्वा) । हा जाद ण जुत्तं दाणिं पिदुणा वि दे जधा परिचत्ता तथा तुमं पि मं मन्दभाइणिं परिचयसि । (इति मोहं नाटयति) ।

L 2 D1 ins. दाणी' after कर्हिं.

L 3 D2.4 om. (hapl.) all words from राजा (D4 from भ्रुत्वा) up to पडिवयणं (15). N1 D1.3 अहो ; N2 अतो ; M1 अये ; D7 हा (for अहह). N1.2 अतिकरुणः ; D7 अतिदारुणः (for दारुणः).

L 4 D1 om. ; N1.2 place यथानिर्दिष्टा after नाटयन्ती. M1 D3 place शौभ्या after यथानिर्दिष्टा. S2.3 om. वैक्लव्यं नाटयन्ती.

L 5 S2.3 हा जाद इति पठित्वा, omitting the remaining words. D7 om. इति. M1 D2.4-6 ins. पठित्वा after इति. N1.2 D1.3 S2 नाटयति (for नाटयित्वा).

L 6 D1.2.5-7 S1 Pt1.2 ins. चिर' ; D4 ins. चिरेण ; S2 ins. चिरात् before संज्ञां. D2 marg. 5-7 S1.2 Pt1.2 ins. साक्ष' after लब्ध्वा. D1 om. हा. N1.2 M1 D1.7 om. ए. N1.2 D3 S2 Pt2 ins. जं after दाणिं. N1.2 M1 दाणि ; D3 दे दाणिं ; D4 जं (for दाणिं).

L 6-7 N1.2 पिदुणा दे परिचत्तं ; M1 पिदुणा वि दे परिचत्तं ; D1 दे जं पिदुणा जधा परिचत्तं तथा ; D3 पिदुणा परिचत्तं ; D4-6 पिदुणा वि जधा परिचत्ता तथा ; D7 दे जधा पिदुणा वि परिचत्तं तथा ; S2 पिदुणा पि जह परिचत्ता तह (for पिदुणा वि दे जधा परिचत्ता तथा).

L 7 D1 transp. तुमं पि and मं मन्दभाइणिं. D4 S2 Pt1 वि (for पि). N2 D5.6 om. मं. M1 transp. मं and मन्दभाइणिं. N1.2 D1.2.6 Pt1 मन्दभाइणी'. D7 S2 Pt2 परिचयसि. D3 om. इति.

L 8 D2.4 नाटयित्वा (for नाटयति).

राजा । (भुत्वावलोक्य च सर्वैक्यम्) । कथमियमपि तपसिनी भर्ता
परित्यक्ता । सर्वथा सर्वज्ञ निष्करणता इतविधेः ।

शौभ्या । (ससंभ्रममुत्थाय) । किं तु एवं बह्वि । कहिं गदो मे पुतभो ।
(दृष्ट्वा परिष्वज्य) । पुतभ किं ति मं णालवसि । एभाइणी
भाभामि क्खु महं । किं ण पेक्खसि । एवं भीसणं महामसाणं । ४
(सोन्मादम्) । किं भणासि । उवज्झाअस्स कारणादो कुसुमाहं

L 1 S2 om. भुत्वावलोक्य च ; S3 om. अवलोक्य च. M1 भुत्वा सकल-
मवलोक्य ; D3 भुत्वा सकलं (for भुत्वावलोक्य च सर्वैक्यम्). D1 om. कथं.
D2.4.6 S2 om. अपि.

L 2 N2 M1 D4 निष्करणा. N1.2 D3 विधेः (for इतविधेः).

L 3 D1 सभयं (for ससंभ्रमं). D3 अवलोक्य (for उत्थाय). N1.2
D1.7 Pt2 ins. सभ्यामोहं after उत्थाय. M1 repeats किं. N1 S2.3 ins. तु
after किं. N1.2 M1 क्खु (for तु). N1.2 एवं ; M1 D3 एव (for एवं).
N1.2 वत्तिदि ; D4 वददि ; D5 पठदि ; Pt2 बह्वि (for बह्वि). N1.2 M1
ins. तु before गदो. D3 ins. हा ; D4 अज्ज before पुतभो. N1.2 M1
D2.5-7 पुतभो.

L 4 N1.2 पुतका ; M1 हा पुत ; D5 पुत ; D7 Pt2 पुतक. N1.2
D3.7 किं तुमं ; M1 किं ण मं ; D4-6 S1 Pt1 किं ति मं. N1 णालवसि ;
N2 णालवसि ; M1 आणवसि ; D1.7 णालवसि. D2 णालवसि.

L 5 M1 विहेमि (for भाभामि). S2 om. ; D1.7 तु (for क्खु).
M1 om. अहं किं. D3 मंदभाइणिं मं क्खं ण पेक्खसि एवं भीसणमसाणं
(for किं ण पेक्खसि एवं भीसणं महामसाणं). M1 D1 एणु (for ए).
N1 एवं (for एवं). M1 भीमं (for भीसणं). N2 M1 D4 मसाणं ;
S2 महामसाणं.

L 6 N2 om. सोन्माहं. N2 (corrupt) उवज्झाअसकारणाहं ; M1
D2.6.7 S1.3 Pt1.2 उवज्झाअस्स (D7 उवज्झाअस्स ; S3 Pt2 उवज्झाअस्स)
कारणादो (D7 S1.3 Pt1.2 कासणादो) ; D3 उवज्झाअकारणादो ; D4
उवज्झाअसकारणादो ; D5 उवज्झाअकारणादो ; S2 उवज्झाअकारणादो. M1
कुसुमाहि.

अवशिणन्तो कोडरादो निक्कमिअ कण्हाहिणा द्दट्ठमिहि सि।
 (ससंभ्रमम्)। कहिं सो कण्हाही। किं ति मं ण दंसेदि।
 (समन्तादवलोक्य)। अलिअं अलिअं। कुदो पत्थ कण्हाही।
 (उपविश्य सकण्ठम्)। हा आद उट्ठेहि। उववेहि दाव
 उवज्झाअस्स अलण्डिदाहं मालूरवत्ताहं तिलक्केत्तसंभवाहं
 दम्मं कुराहं अ। अदिक्कामदि से होमवेला पडिणिउत्ता दाणिं

L 1 M1 अवशिणन्ता; D1 अवशिणन्तो; D3 ओविणन्तो. D7
 कोडरादो. M1 कण्हाहिणा; D1 कसिणाहिणा; D3 S1 Pt1 कण्हाहिणा; S3
 कसणाहिणा. N2 ददट्ठ मिहि; M1 दंसितोमिहि; D1.7 Pt2 ददमिहि; D2 दक्षि;
 D3-6 S1 Pt1 ददमिहि; S2 ददोमिहि; S3 ददोक्षि. D2-6 S1.3 Pt1 om.;
 Pt2 ति (for सि).

L 2 D1 ins. उत्थाय after ससंभ्रमं. N1 D1 S1 Pt1.2 repeat कहिं.
 N2 एखो (for सो). M1 कण्हाही; D2.6 Pt2 कण्हाहि; D3.5 कण्हाही; D4
 कण्हाहि; S2.3 कण्हाहि. N1.2 D2 किति मं; M1 किं मं; D3-6 S1 Pt1.2
 किं ति मं; D7 किति मे. N1.2 M1 D7 दंसेदि; D1 दंसंसेदि; D3 दंसेदि.

L 3 M1 D3 om. समन्तादवलोक्य. M1 D5 do not repeat अलिअं;
 Pt2 अलीअं अलीअं. D5 कुदो (for कुदो). M1 कण्हाही; D3 S1 Pt1
 कण्हाहि; D4 कण्हाहि; S2 कण्हाहि; S3 कसणाहि.

L 4 N1.2 D1.7 Pt2 om. उपविश्य सकण्ठम्. S2 सकण्ठं (for सकण्ठम्).
 M1 D1 ता (for हा). D3 S2.3 repeat उट्ठेहि. N1 Pt2 उत्थेहि उत्थेहि;
 M1 S1 Pt1 उत्थेहि; D7 उत्थेहि उत्थेहि. M1 उत्थेहि. M1 D4 om. दाव.

L 5 D2.6 S1 Pt1 उवज्झाअस्स; D4 S3 Pt2 उवज्झाअस्स; D5
 उवज्झाअस्स. D3 transp. अलण्डिदाहं and मालूरवत्ताहं. M1 अलण्डिदाहि;
 Pt2 अलण्डिदाहं. N1.2 मालूर-; S3 मालूर- (for मालूर-). M1 -पत्तामि; D1
 -कणाहं (for -वत्ताहं). M1 D2-6 S1.2 Pt1 तिलक्केत्तसंभवाहं (M1 संभवाहि);
 D1 तिलक्केत्तसंभवाहं; D7 तिलक्केत्तसंभवाहं.

L 6 D1.4.5 Pt2 दम्मं-; D2.3.6 S1 Pt1 दम्मं- (for दम्मं-). The
 text-reading in D1.4 S3; the remaining Mss om. अ. N1 D1 S3
 अदिक्कमदि; N2 अदिक्कदि; D4.5 Pt2 अदिक्कमदि. N1.2 D4-6 Pt2
 पडिणिउत्ता; D3 S3 पडिणिउत्ता; D7 पडिणिउत्ता. N1.2 D6 दाणि; D1.4
 दाणी. M1 om. all words from दम्मं कुराहं up to सकण्ठं जेव (p. 117 la).

सद्ये बम्हभारिणो हुविस्सन्ति । (उत्थापयितुमिच्छति) ।
 (सावेयम्) । कथं सच्चकं जेव मं मन्दभाइणि समुत्तिम वूरं
 गदोसि । हा इदम्हि मन्दभाइणी । (इति मूर्छां नाटयति) ।
 राजा । (सवैह्व्यम्) । कहुमकणस्यापि तस्य विधेरमी दुःभवा
 व्याहाराः ।

6

शैव्या । (संज्ञां लब्ध्वा सोपालम्भम्) । हा अज्जउत्त पेक्ख दाणि
 अहुवुल्लिदस्स पुत्तअस्स संपदं अवत्थन्तरं । सव्वधा णिक्खि

L 1 N1.2 D1 सव्वबम्हभारिणो ; D7 वयारिणो (sic), N1 D1
 भविस्सन्ति ; N2 corrupt ; D3 होन्ति ; D7 भविस्सन्ति ; S3 हुविस्सन्ति (for
 हुविस्सन्ति). D1 ins. इति before उत्थापयितुं. S3 उत्थाप पयितुमिच्छति ;
 D2.7 S1 Pt1.2 इच्छन्ती.

L 2 D4 S2.3 कथं ; D6 कथं (for कथं). D3 S2.3 सच्चकं (for सच्चकं).
 N1.2 D4 जेव ; S2.3 एव ; other Mss and Pt जेव. D2.4-6 S1
 Pt1 मन्दभाइणी. N1.2 M1 D7 उत्तिम ; D1 उत्तिम ; D3 परिच्छम ;
 D4 Pt2 समुत्तिम ; D5 समुत्तिम.

L 3 D3 वदोसि. M1 D3 om. हा इदम्हि मन्दभाइणी. D2.3.5.6 S1
 Pt1.2 इदम्हि ; S2 इदोसि. D1 मन्दभाइणी ; S2 मन्दभाइणि (for मन्दभाइणी).
 D7 om. इति मूर्छां नाटयति.

L 4 N1.2 M1 D1.3 om. तस्य. N1.2 विधेरममी ; D1 विधेरमं.

L 4-5 M1 दुःखव्यापाराः ; D3 दुःखो व्याहारः ; D7 दुःखहा व्याहाराः ;
 S1 Pt1 दुःखभा व्यवहाराः ; S2.3 दुःखाव्या व्याहाराः.

L 6 M1 transp. संज्ञां लब्ध्वा and सोपालम्भं. D3 ओ (for हा). D1.4
 Pt2 पेक्ख. M1 om. ; N1.2 D2 दाणि ; D4 दाणी.

L 7 S2 om. अहु-. D1.4.7 Pt2 दुल्लदस्स ; D2 अल्लिदस्स (for
 दुल्लिदस्स). M1 D2.4.6 S1 Pt1 om. पुत्तअस्स. M1 D3 om. संपदं.
 N1.2 ins. इमं before अवत्थन्तरं. D4 अवत्थान्तरं ; Pt2 अवत्थन्तरं. S2 सव्वधा.
 M1 निक्खि ; D3 विक्खि ; D4 विक्खि (for विक्खि).

कहिं दाणिं वीसत्थहिअओ चिट्ठसि । अण्णं च, तुए अहं
समादिट्ठा जं पअण्णेण पालणीओ एसो बालओ । तं च मए
पावसीलाए तथा ण पडिअण्णं ।

राजा । (सविशेषकरणम्) । अहो मर्मस्पृशि परिदेवितानि ।

शैब्या । (सुतस्य प्रत्यङ्गमालोक्य) । हा पुत्तअ एदं खु दे
मुद्धमिअङ्गमासुरं णिडालवट्ठं, इमे सुसण्णअपम्हले पज्जन्तपाडले

L 1 N1.2 D7 दाणि ; D4 दाणी'. N2 बीमत्सहिअओ ; D1 पिडत्थ० ;
D6 विसत्थ० ; S2 विसम्भ०. D5 चेद्वसि ; D6 चिट्ठसि ; D7 S3 चिट्ठसि.
S3 अ (for च). N1.2 D1.5.7 तए (for तुए). D7 om. अहं. S2 ins.
वि after अहं.

L 2 N1.2 समादिट्ठो ; D1.4 समादिट्ठा ; D3.6 Pt1 समादिट्ठा. N1.2
पअदणाओ ; D1 पुत्तओ ; D2 पअरोण ; D7 Pt2 पअत्तदो (for पअरणेण).
D1 एवो. N1 M1 D7 S1 Pt1.2 ins. दे after एसो. D3 om. ; D5
बालोओ (for बालओ). N1.2 M1 D1 ins. ति after बालओ. M1 om. ;
D3 ए (for च). D7 मम ए (for मए).

L 3 M1 D1.7 Pt2 पाप- ; S3 बाव- (for पाव-). D3 om. ; D1
तथा ; S3 तह (for तथा). D7 om. ए. S2 पडिअण्णं ; Pt2 परिवअण्णं.

L 4 D2.4-6 S1 Pt1.2 मर्मस्पृशि ; D3 S2 मर्मस्पृशानि ; S3 मर्मस्पृशीनि.
M1 मर्मस्पृक् परिदेवितं. N1 ins. आलापानि ; N2 ins. पालयामि after परि-
देवितानि.

L 5 D2 S1 Pt1 ins. सत्पशं ; D6 ins. सुत्पशं before सुतस्य. D3
पुत्तस्य (for सुतस्य). M1 D3 S2 Pt2 अवलोक्य (for आलोक्य). D7 Pt2
om. हा. N1.2 पुत्तका ; M1 D2.5-7 Pt2 पुत्तक. S2 om. ; N1.2 एहं
(for एदं). N1.2 M1 क्खु. D7 om. ; D6 एदे (for दे).

L 6 M1 अद- ; D4 मुद्ध- (for मुद-). D2.5.7 -मअद- (for -मिअद-).
D4-6 S1 Pt1.2 -भासुर-. N1.2 णिडालवट्ठं ; M1 णिलालवट्ठं ; D1 लिलालअलं ;
D3 लिलावट्ठं ; D5 S2 णिडालपट्ठं ; Pt2 निडालवट्ठं. D1 ins. अवरे अ after
इमे. D2.5.6 om. इमे. N2 सुसण्णअ (om. पम्हले). D1.3.7 Pt1.2 सुसि-
णिअपम्हले (D7 ०पम्हले) ; D2.5 सिणिअपम्हले ; M1 D4 सुसण्णअपम्हले.
D4.6 S1 Pt1 -पाडले ; D7 -पडले (for -पाडले).

सिणिद्धधवले लोभणे. अमं च सुहृदिद्विबन्धो कठिणवित्थिण-
 वक्षत्यलो, ता किं पृथ सरीरे अलकखणं संदिट्ठं कदन्तहृदयेण।
 तथा सखसंधस्स अज्जउत्तस्स मम मन्दमाइणीए चरिदे
 पमादो। सव्वधा अमारणो धम्मो, अप्पमाणं च
 लकखणं, अलिअवादिणो विण्णाणइत्तमा। जदो बहुसो ६

L 1 Pt2 सिणिग्धधवले. D1.3.7 अरणं (for अमं). S3 अ (for च).
 D1 सुहृदिद्विबन्धो ; D2 सुहृदिअद्विबन्धो ; D4 S3 सुहृदिअद्विबन्धो ; D5
 सुहृदिबन्धो ; D6 सुहृदिअद्विबन्धो ; D7 सुरिद्विद्विबन्धो. D1.7 कठिण- ; D2.6
 कठिणा- (for कठिण-). M1 D1 -वित्थिणो ; D2 -वत्थिणो ; D6 -वत्थिणो
 (for -वित्थिण-).

L 2 N1.2 M1 D7 वक्षत्यलो ; D1.3 उरत्यलो ; D4 वक्षत्यलो ; Pt2
 वक्षत्यलो. M1 om. ; D6 किं (for किं पृथ). N1 D1 शरीरे ; D5 अरे
 (for सरीरे). D1 om. ; N1 अणाहे ; N2 corrupt ; M1 साह (!) (for
 अलकखणं). D7 om. अलकखणं संदिट्ठं. D1.4 Pt2 संदिट्ठं ; N2 D2.3 S1
 Pt1 संदिट्ठं ; D5 दिट्ठं ; D6 संदिट्ठं. D4 किअन्त- ; D7 अन्तक- ; S3
 कदन्त- (for कदन्त-). D2 -हृदयेण (for -हृदयेण).

L 3 N1.2 om. ; D5 तथा ; S3 तह (for तथा). M1 सव्वधुबन्धरस्स
 (corrupt) (for सखसंधस्स). D3 मं (for मम). D4 मन्दमाअणीए ;
 D5 मन्दमाइणी.

L 3-4 N1.2 चरिदे ण पमादो ; D1 चरित्ते ण पमादो ; M1 D3.7 Pt2
 चरित्ते (M1 D7 चरित्ते) पमादो ; S3 चरिदे वमादो.

L 4 After पमादो, N1 ins. जादो सुदस्स ; N2 ins. सुयस्स. S3 सव्वधा
 (for सव्वधा). N1.2 अमारणधम्मो. D3 om. च.

L 5 D2 लकखणं ; D4 Pt2 लकखणं ; D5 लकखणं. M1 अलीअवादिणो ;
 D1.3 Pt2 अलिअवादिणो. N1.2 -चिन्तिआ ; M1 -वेदिणो ; D1 -चिन्तिआ ;
 D2 -इत्त ; D3 -कीत्तआ ; D4 -इत्तिआ ; D7 Pt2 -इत्तका (for -इत्तआ). D2.6
 जदो ; D4 जधा (for जदो). D1 बहुसो.

दिट्ठपक्खेहिं समादिट्ठमिह सामुद्दविअक्खणेहिं जथा
वंसवद्धणो दीहाउ चक्खती एसो पुत्तओ दे भविस्सदि ति ।
ता मम मन्दभाइणीए भाअघेएहिं सव्वं अलिअं संवुत्तं ।

राजा । (साशङ्कम्) । कथं संवादिनी कथा वर्तते । (निपुणमवलोक्य

5 साशङ्कम्) । अये कथम्

L 1 D1.4 दिट्ठ- (for दिट्ठ-). N1 M1 D1 transp. समादिट्ठमिह
(D1 आदिट्ठमिह) before जथा. N2 om. ; D2.3.6 Pt1 समादिहमिह ;
D4.5.7 समादिट्ठमिह ; S3 Pt2 समादिहमिह. D1.7 सामुद्दविअक्खणेहिं ; D2
सामुद्दक्खणेही ; M1 D3 सामुद्दविअक्खणेहिं ; D4.6 S1 Pt1 सामुद्दक्खणेहिं ;
Pt2 बहुविअक्खणेहिं (for सामुद्दविअक्खणेहिं). N1.2 D1 ins. मुहुत्तिअवरेहिं after
सामुद्दविअक्खणेहिं. S3 जह (for जथा).

L 2 N1 D3.5.6.7 वंसवद्धणो ; N2 वंसवद्धणो ; M1 वद्धणो ; D1
वद्धणो ; D2 S1 Pt1 वज्जणो ; D4 वद्धणो ; Pt2 वद्धणो. Pt2 om. ;
N2 दीहाउ ; M1 दीहाउ ; D1 विविहविहओ (for दीहाउ). N1.2 समादिट्ठ-
चक्खती ; D2.6 चक्खतीए ; D4 चक्खती ; S3 चक्खती. M1 एसो दे ; D3
दे ; D7 दे एसो ; Pt2 सो (for एसो). M1 पुत्तो ; D2.6 पुत्त ; D7
पुत्तके (for पुत्तओ). S2.3 transp. पुत्तओ and दे. M1 D3.7 om. दे. D3
हुविस्सदि (for भविस्सदि). D2.4-6 om. ति.

L 3 D3 om. ; D4.6 मं (for मम). D4 मन्दभाअणीए ; Pt2 मन्द-
भाएणीए. M1 भाअघेअएहिं. D3 मन्दभाअघेएहिं (for मन्दभाइणीए भाअघेएहिं).
D1 सम्मथा (for सव्वं). N1.2 ins. तं before अलिअं. D3.4 अलीअं ;
Pt2 अलिअं. N1.2 संवत्तं ; D4 वुत्तं (for संवुत्तं).

L 4 M1 ins. आत्मगतं after साशङ्कं. M1 D3 om. कथं. N1 सर्व-
संवादिनी. D3 वाक्यं (for कथा). N1 वर्तन्ते ; M1 संप्रवर्तते ; D5 प्रवर्तते
(for वर्तते). D1 आलोक्य (for अवलोक्य).

L 5 M1 om. ; D3 सकदसं (for साकं). D3 om. अये. D1 ins.
तत् after अये. D4 om. अये कथं. N1.2 om. कथं.

छत्ताकारमिव शिरः पृथुललाटान्तं विशालेक्षणं

चक्राङ्गौ चरणौ करौ सकमलावाजानुलम्बौ भुजौ ।

क्षामं मन्युरो विशालमुदरं तुच्छं कटिः पीषरा

नूनं भूपकुलाङ्कुरः शिशुरयं साम्राज्यचिह्नाङ्कितः ॥८

(स्मृतिमभिनीय सर्वैक्यम्) । कष्टमियता कालेन वत्सो ५

रोहिताश्वो नूनमस्यामेव धयोऽवस्थायां वर्तते । तदभि-

शङ्कते मे हृदयम् । अथवा प्रतिहतममङ्गलं वत्सस्य ।

शैव्या । (सोपालम्भमाकाशे) । भवत् कोसिअ किदत्थो दाणिं सि ।

राजा । (सावेगम्) । कथं भगवन्तं कौशिकमुपालभते । सर्वथा

न किञ्चिन्न संवदति । तदलं परपरिग्रहशङ्कया शैव्यैवेयम् । 10

St. 8—*a*) D7 (before corr.) चन्द्राकारं ; S2 चित्ताकारं. S3 पृथु-
ललाटीकं.—*b*) D4 om. चक्राङ्गौ चरणौ करौ स.—*d*) D1 शिशुरसौ. M1 साम्राज्य-
दीक्षाङ्कुरः.

L 5 D6 S1 Pt1 om. कष्टमियता कालेन वत्सो. D4-6 S1 Pt1.2 ins.
मे after वत्सो.

L 6 D2 corrupt ; D6 नूनमस्य (for नूनमस्यामेव). D1 तदति- ; S3
यदभि- (for तदभि-).

L 7 N1.2 ins. कणौ पिधाय before अथवा and शान्तं पापं
after it.

L 8 N1.2 M1 D2 कौसिअ ; D3.6 कौशिअ. N1.2 ins. संपदं before
किदत्थो. N1.2 M1 D3 कदत्थो ; D1 S2.3 कअत्थो (for किदत्थो). N1.2
M1 दाणि ; D4 दाणी. N1.2 M1 D7 ins. तुमं ; D3 ins. तुमं । इति
मूर्च्छति after सि.

L 9 D4 om. कथं. D3 om. भगवन्तं.

L 10 D4 S2.3 om. न before किञ्चित्. D5 किञ्चिन्नो. D2 S1 Pt1.2
om. न after किञ्चित्. D2.3.6 S1.2 Pt1.2 विसंवदति ; D5 वदसि corrected
to वदति (for संवदति). M1 अन्य- (for पर-). D7 om. ; N1.2 सेवेयं ;
D1 सेवेयं शैव्या ; D4.5 Pt2 शैव्येयं (for शैव्यैवेयं).

(चिरमवलोक्य सकरणम्) । कृतमद्यापि संदेहेन । कुतः

सा वाणी करुणार्तनादविकलाप्यामन्द्रतन्त्रीखना

ते चामी भ्रमरौघनीलकुटिलाः पर्याकुला मूर्धजाः ।

तान्यङ्गानि कृशान्यमूनि सहसा दुष्प्रत्यभिज्ञानि मे

कान्तिः सैव पुराणचित्रमलिना रेखाभिरुन्नीयते ॥९

हा वत्स रोहिताश्व क्वासि । देहि मे प्रतिवचनम् । (इति

मूर्छितः पतति । संज्ञां लब्ध्वा रोहिताश्वस्य मुखमवलोक्य) ।

अनुद्भिद्यमानदशनाङ्कुरस्य स्मरामि शैशवं मन्दभाग्यः ।

प्रथितमेङ्गलगुग्गुलुकल्पितं

प्रतनुलोलजटावलिमण्डितम् ।

मधुपलङ्घितमुग्धसरोरुह-

द्युति मुखं तदिदं न विराजते ॥१०

L 1 N1.2 ins. तदलम् अवलोकयामि तावदिदानी' ; M1 D3 ins. तदवलोकयामि तावदेना ; D1 ins. तदवलोकयामि तावत् ; D7 ins. सवैक्यं before चिरमवलोक्य. D1 S3 आलोक्य (for अवलोक्य). S2.3 सकौतुकं (for सकरणं). D5 चिर' (for कृतं). D7 अद्यापि (for अद्यापि). N2 om. कृतमद्यापि संदेहेन कुतः. S3 om. कृतं. N1 M1 D1.7 om. कुतः.

S6. 9—b) M1 D1.7 कुन्तलाः (for मूर्धजाः).—c) D4 दुःप्रत्यभिज्ञाXX ; most Mss दुःप्रत्यभिज्ञानि.—d) D1 पुराणचित्रलिखिता. D2.6 S1 Pt1 लेखाभिः (for रेखाभिः).

L 6 M1 D3 ins. नृपकुल (M1 ०कुलनन्द) बालप्रबाल after रोहिताश्व. N1.2 D1 प्रयच्छ (for देहि). D2.6 S1 Pt1 transp. देहि and मे.

L 7 D3 S2 मूर्च्छति (for मूर्छितः पतति). D5 पतितः ; S2.3 पतित्वा पुनः (for पतति). M1 om. संज्ञां लब्ध्वा. N1.2 रोहिताश्वमुखं. D1 आलोक्य (for अवलोक्य).

L 8 N1.2 ins. हा वत्स रोहिताश्व ; D1 ins. हा वत्स before अनुद्भिद्यमान-. D1 -दन्ताङ्कुरस्य (for -दशना०). D3 ins. ते before ; N1 M1 D1 ins. ते after स्मरामि. M1 हसितं (for शैशवं मन्दभाग्यः).

S6. 10—a) N1.2 D7 प्रथितमेङ्गल-. M1 D5.7 -गुग्गुलु-.-ab) D1.2 S1 Pt1.2 -कल्पितप्रतनु-.-b) M1 -जटावलिमण्डल'.

हा वत्स रोहिताश्व हा तपनकुलबालप्रबाल हा
हरिश्चन्द्रहृदयानन्दन हा कुपितकौशिकदक्षिणानृण्य-
प्रधानपण्य ।

नेष्टं न दत्तं न कुलोचितानि

सुखान्यवाप्तानि यशो न कीर्णम् ।

5

न्यग्रोधबीजाङ्कुरमूपरस्थं

विडम्बयन्वत्स दिवं गतोऽसि ॥११

अपि च वत्स

मूर्धाभिषेकपयसा न पवित्रितस्ते

दानैः करौ न चरणावरिमौलिपातैः ।

10

जातौ धनुर्गुणकिणाङ्गधरौ न बाहू

लब्धोदयः प्रतिपदिन्दुरिवासि नष्टः ॥१२

L 1 N1 ins. सास्रं before हा वत्स. M1 om. वत्स. M1 D1.3 om. हा before तपनकुल-. D1 तपनकुलबालक ; D7 तपनकुलप्रबाल ; M1 •कुलकमल-प्रबाल.

L 2 N1.2 D1.6.7 -हृदयनन्दन. M1 om. हृदया. D4 महाकुपित- (for हा कुपित-).

L 2-3 M1 हा कुशिकनन्दनदक्षिणानृण्यप्रधानपण्य ; D3 हा कौशिकदक्षिणा-प्रधानपण्य.

L 3 S3 om. ; D1 -प्रथम- (for -प्रधान-).

Ss. 11 Before this verse, D3 ins. परय ; D4 ins. बाल एतावत्यो दुर्वाद्या अपि हृदयसमुत्थदुःखप्रज्वलनज्वालाः पीयूषकरकुलस्य भवतोऽनुस्मरणधनसारशीतलितसलिल-धाराभिरनया तपस्विन्या मया च निर्वाप्यत इति सोरस्ताडनं मूर्छितः पतति संहो लब्ध्वा.
—a) D1 कुलोचितानि.—c) D1.6.7 -मूपरस्थं (for -मूपरस्थं, i.e. स for प).
—d) M1 विलम्बयन् ; D7 विलम्बयन्.

L 8 D2 om. this line. M1 D3 om. वत्स.

Ss. 12 D2 om. this verse.—b) D4 चरणावरिमौलि-. N2 -मौलि-नक्षेत्रः.—c) D4 -गुणकिंकिणीधकारी (sic) हसी.

(विचिन्त्य) । तत्किमिहोपसृत्य विलपन्त्या देव्याः कथयास्या-
त्मानम् । अथवा न युक्तमिमां तनयशोकदह्यमानां तपस्विनीं
स्वदशाविपर्ययेणापरेणोद्धृत्यितुम् । (आत्मानमवलोक्य) ।
दुरात्मन् हरिश्चन्द्रहतक कथमद्यापि न घ्नियसे । किमतः
परं द्रक्ष्यसि । (इति मूर्छां नाटयति । शनैरुन्मील्य) । दुरात्मन्
हरिश्चन्द्रहतक यदेतानिदानीमपि हतप्राणान्न परित्यजसि
तत्किमात्मघातिनो लोकादात्मानं परित्वातुमिच्छसि । धिक्पूर्वं

L 1 D1.7 Pt2 om. ; N1.2 विमृश्य (for विचिन्त्य). N1.2 M1
D7 किमहमुपसृत्य ; D1 किमहमुपश्रित्य ; D6 Pt2 कथमिहोपसृत्य.

L 2 N1.2 M1 D3 युक्तमिदानीं (for युक्तमिमां).

L 3 M1 D3 दशा- (for स्वदशा-). N1 D1.4.5 S2 -विपर्ययेणापरेणोद्धा-
टयितुं ; N2 corrupt ; M1 -विपर्ययेणोद्धाटयितुं ; D3 -विपर्ययेणात्मानमुद्धाट-
यितुं ; D6 -विपर्ययारोपेणोद्धेदयितुं ; D7 -विपर्ययेणापरेणोद्धेदयितुं ; S3 -विपर्यये-
णापरेणोद्धटयितुं. D3 स्वं (for आत्मानं).

L 4 M1 D3 om. (hapl.) all words from कथमद्यापि up to
हरिश्चन्द्रहतक (16) but ins. the passage later after परित्यजसि (16).
N1.2 D1.7 घ्नियसे (for घ्नियसे).

L 5 N1.2 द्रष्टुमिच्छसि (for द्रक्ष्यसि) ; for the reading of D3 see
below (17). D1.2 नाटयित्वा (for नाटयति). D1 ins. ततः before शनैः.
D4 उन्मीलयति (for उन्मील्य).

L 5-6 D1 om. दुरात्मन् हरिश्चन्द्रहतक.

L 6 N1.2 तत् (for यत्). S3 यदेतावता (for यदेतान्). D3 हत-
प्राणान् (for प्राणान्). D1.3 त्यजसि (for परित्यजसि).

L 7 D3 तत्किमतः परं द्रष्टुमिच्छसि धिक्पूर्वेति मूर्छति शनैरुत्थाय (for all
words from तत्किमात्मघातिनो up to धिक्पूर्वं). N1 M1 आत्मघातिनां ; N2
•घातिना ; D1 S3 •घाति. D1 लोकादात्मानः. N1.2 पातयितुमिच्छसि ; M1
प्राप्तुमिच्छसि ; D1 परित्वाणमिच्छसि. D7 om. ; D1 धिक्पूर्व (for
धिक्पूर्वं).

वरमद्यैव निर्मग्नमध्ये तमसि दास्ये ।

पुत्राननेन्दुरहिता न पुनर्वीक्षिता दिशः ॥१३

अपि च

अन्धंतमः-क्रकच-वैतरणीष्ववीचि-

चण्डासिपत्रवन-रौरव-शास्मलीषु ।

5

नैतेषु सन्ति नरकेष्वपि यातनास्ता

दुःखेन यास्तनयविप्लवजेन तुल्याः ॥१४

तदलं विलम्बेन । भवतु भागीरथीतीरप्रपातेन सुत-
शोकाग्निदह्यमानमात्मानं निर्वापयामि । (इति मन्द'

St. 13—a) D2-6 निमग्न' (contrary to metre) ; S1 Pt1.2 निर्मग्नन्.—
c) N1.2 M1 तनयाननेन्दुरहिता (hypermetric).—d) D1 S3 पुनर्वीक्षितु'. S3
Pt2 दृशः (for दिशः). *M1 transp. St. 13 and St. 14.

St. 14—a) N1.2 -वैतरणीष्ववीचो- ; D1 -वैतरणीषु सूचि- ; M1 D3.7
-वैतरणीषु वीचि- ; D2.4-6 S1-3 Pt1.2 -भैरवपूयवीचि-. [Vaitaraṇī and Avīci
occur as names of Naraka in the *Devī-purāṇa*].—b) D3 चण्डासिपत्र- ; D4
चण्डातिपत्र.—d) M1 तनयविक्रयजेन ; D3 S3 तनयविप्लवजेन as in text ; other
Mss •विक्रयजेन. | Among Narakas mentioned in the *Purāṇas* (*Viṣṇu*,
Padma, *Devī*) we have the names of Andhatamisra, Krakacchada,
Pūyavaha or Pūyoda, Vīci, Asipatravana, Raurava, Sālmālī, Vaitaraṇī
and Avīci]. M1 तासु (for तुल्याः). M1 transp. the first and
second halves of this St.

L 8 D3 विलम्बितेन (for विलम्बेन). N1.2 भागीरथीतीरतटप्रपातेन ।
M1 भागीरथीप्रपातेन ; D2.4.6 S1-3 Pt1.2 भागीरथीतटोपान्तेषु ; D5.7
•तटोपान्ते.

L 8-9 N1.2 असह्यशुतशोकाग्निना निर्दग्ध' (N2 दुर्दग्ध') ; M1 सुत-
शोकाग्निनिर्दग्ध' ; D1 सुतशोकाग्निना दग्ध' ; D3 सुतशोकदह्यमानं.

L 9 M1 D3 om. इति.

परिक्रम्य स्मृतिमभिनीय ससंभ्रमम्) । अहह मनाक्पराधीन-
मात्मानं विस्मृतोऽस्मि । (विचिन्त्य सवैक्लव्यम्) । कष्टं भोः
कष्टम् ।

मरणान्निवृत्तिं यान्ति धन्याः स्वाधीनवृत्तयः ।

6

आत्मविक्रयिणः पापाः प्राणत्यागेऽप्यनीश्वराः ॥१॥

(वैक्लव्यं नाटयित्वा) । तदस्मादपि मनोरथान्मूढोऽस्मि मन्द-
भाग्यः । कुतः

दारुणस्यास्य दुःखस्य घैर्यमस्त्येव शेषजम् ।

दुर्वारविनिपातोऽयं भर्तुराज्ञाव्यतिक्रमः ॥१६॥

10

(सावष्टम्भम्) । तद्यावदिदानीमसह्यशोकाग्निदह्यमानमात्मानं
विवेकवारिणा संस्तभ्य भर्तुराज्ञां प्रमाणीकरोमि ।

L 1 M1 D1 स्मृत्वा ; D3 दृष्ट्वा (for स्मृतिमभिनीय). N1.2 न
मनागपि.

L 1-2 N1.2 M1 D1.7 पराधीनजीवितमात्मानं.

L 2 D2.6 विस्मृतासि (sic) (for विस्मृतोऽस्मि). N1.2 ins. मन्दभाग्यः
after विस्मृतोऽस्मि.

L 3 S3 om. कष्ट'.

St. 15—a) N1.2 D4 निवृत्ति' ; D6 निवृत्तिं.

L 6 N2 D5 सवैक्लव्यं (for वैक्लव्यं). D5 om. ; D3 S3 नाटयति (for
नाटयित्वा). D3 तस्मात् (for तदस्मात्). D5 om. अपि. S3 परिभ्रष्टोऽस्मि
(for भ्रष्टोऽस्मि).

L 6-7 M1 D3 om. मन्दभाग्यः .

L 7 D1 यतः (for कुतः).

St. 16—a) N1.2 M1 D1.3 [अ]पि (for [अ]स्य).—b) D3 भवति ;
D6 अस्त्येव (for अस्त्येव).

L 10 D5 om. सावष्टम्भं. M1 D3.7 om. तत्. D1 om. यावत्.
N1.2 असह्यशुतशोकाग्निना दग्ध' ; M1 असह्यशोकाग्निदग्धं ; D1 अराक्यं शोकाग्नि-
दह्यमानं ; D3 शुतशोकाग्निदह्यमानं. S3 om. आत्मानं.

यतः

मध्ये व्यक्तमनाविविधमवशाद्व्यक्तमाद्यन्तयोः

पञ्चत्वं प्रकृतिः किलास्य जगतस्तत्पञ्चधा संभूतम् ।

संसारार्णववीचिभङ्गचलनैर्योगा वियोगैः समा-

स्तन्मोहादपरं न वेद्मि विदुषां शोकस्य यत्कारणम् ॥१७॥

5

शैव्या । (संज्ञां लब्ध्वा) । कथं एदं हृदजीविदं ण मं परिच्यद्वि ।

ता किं णु क्खु एत्थ करणिज्जं । (अश्रूणि परिमृज्य) । भोदु

एदस्सिं मसाणपादवे अत्ताणअं उव्वन्धिअ वावाद्दस्सिं । (इति

पाशं रचयति) ।

राजा । (दृष्ट्वा ससंभ्रमम्) । अहह इदमपरमापतितं जीवितव्यसनफलम् । 10

तत्किं करोमि मन्दभाग्यः । (विचिन्त्य) । भवतु, एवं तावत् ।

(एकान्ते स्थित्वा) ।

L 1 N1.2 ins. संप्रधार्य as stage direction before यतः .

St. 17—b) D3 संभूतं ; D7 संस्मृतं (for संभूतं).—c) N1 D7 -बलयेः ; D1 -चलनैः ; Pt2 -बलैः (for -बलनैः). M1 योगो वियोगैः समं.—d) N2 ते मोहात् ; S2 संमोहात् (for तन्मोहात्).

L 6 N1.2 लब्धसंज्ञा (for संज्ञा लब्ध्वा). D3 S3 कथं ; D4 कथं (for कथं). D1 ins. अज्ज वि after कथं ; M1 ins. after हृदजीविदं. N1 एदं (for एदं). D6 णं (for ण). N1.2 M1 transp. ण and मं.

L 7 D2.5 om. णु. N1.2 D1.2.5.6 S3 Pt2 क्खु ; D4 हृदु. N1 D1.7 करिदस्सिं ; N2 M1 करिदस्सं ; D4 करणिज्जो ; D5 करिणज्जं. N1.2 विमृष्य ; Pt2 प्रमृज्य (for अश्रूणि परिमृज्य).

L 8 D1 एदस्स (for एदस्सिं). N1.2 M1 मसाणवादे ; D1 मसाणस्स पादवे ; S3 मसाणवादे. D2 om. ; M1 अत्राणं ; D4 S3 अप्पमाणं (for अत्ताणअं). N1.2 उव्वन्धिअ ; D3 बन्धिअ ; S2 उव्वन्धिअ (for उव्वन्धिअ).

L 10 D3 om. दृष्ट्वा. D7 om. अपरं. D7 जीवितफलं ; M1 जीवितव्यफलं.

L 12 M1 D1.3 इत्येकान्ते स्थित्वा (D3 स्थितः) पुनरन्यनो गत्वा कथं (M1 D3 om. this word); D2.4-7 S1.3 (S2 missing) Pt1.2 इत्यन्यतो गत्वा. M1 D1.7 S1.3 (S2 missing) Pt1.2 continue मरणाभिर्दृतिं यान्ति इत्यादि पठति, which N1.: insert later below after St. 18. [Variants: D1.5.6 निर्वृत्तिं ; D3 निर्वृत्तिं ; D4 निर्वृत्तीं. M1 D1 यान्तीति ; D3 S3 इत्यादि (for यान्तीत्यादि). D5 पठित्वा (for पठति). M1 D3.4 S3 Pt2 ins. उच्यैः after पठति].

स्वकर्मवैचित्र्यविपाकविभ्रमै-

र्विरुद्धमार्गाः परलोकभूमयः ।

विहाय मायामवशस्य भूरियं

विहस्यते सा किल पारलौकिकैः ॥१८॥

6 शैब्या । (सविस्मयमाकर्णयति) ।

राजा । (पुनरन्वयतो गत्वा मरणाभिर्वृत्तिं यान्ति (५।१५) इत्यादि पठति) ।

शैब्या । (आकर्ण्य ससंभ्रमं पाशमुत्सृज्य) । हृद्धी हृद्धी मरणमहसवा-
सत्तद्विअआप पराधीणजीविदाए दासत्तणं पि मए विसुमरिदं ।

S1. 18—D1.2.5.6 om. this verse.—a) M1 यत् (for स्व-).—b) N1.2 M1 D3 विभिन्न- (for विरुद्ध-).—c) N1 जीव'; N2 M1 D3.4 S2 Pt2 जायां ; D7 येषां (for मायां). N1 न परस्य ; 'N2 D7 अपरस्य ; M1 अरण्य++ (for अवशस्य). N1.2 D7 सर्वथा ; M1 D3.4 Pt2 भूमयो (for भूरियं).—d) N1.2 विहस्यते सा (N2 विहस्य सा) किल (N1 om. this word) पारलौकिकः ; M1 विहस्यते+किल पारलौकिकः ; D7 विहस्यतेऽन्वा किल पारलौकिकः .

L 5 M1 D4-7 S (S2 missing) Pt1.2 om. this line.

L 6 N1.2 om. गत्वा and cites the entire verse here. M1 D1-7 S (S2 missing) Pt1.2 ins. this line above (see above p. 127, l 12. v. l).

L 8 M1 om. आकर्ण्य and transp. ससंभ्रमं and पाशमुत्सृज्य). N1.2 सम्यगाकर्ण्य (for आकर्ण्य ससंभ्रमं). M1 हृद्धी कथं ; D2 हृद्ध हृद्ध ; D3-5 S1 Pt1 हृद्धि हृद्धि ; D7 हृदि हृदि ; S2.3 हृत्थि हृत्थि. N1 D1.7 ins. कथं before मरण- .

L 9 M1 पराधीणजीवितुणं ; D3 परहीणा जीविदत्तं ; S3 पराधीणजीविआए (for पराधीणजीविदाए). N1.2-जीविददासित्तणं (for -जीविदाए दासत्तणं). M1 D3 om. ; D1 दासित्तणं ; D2.6 दासत्ताणं ; D5 दाहणं (for दासत्तणं). D2 S1.3 Pt1 पि (for पि).

अणस्तिं पि जम्मन्तरे इमादो दासभावादो ण विमुक्का भविस्सं ।
 (ऊर्ध्वमवलोक्य दीर्घं निःश्वस्य) । भअवं देव मरिदुं पि ण
 लभीअदि भअवदो सभासादो । ता इदं हि मन्दभाणी ।
 (इत्यात्मानं पातयित्वा सहस्रोत्थाय अश्रूणि प्रमृज्य) । केसिअं
 दाणिं अप्पदीआरदारुणे दसाविसंवादे परिदेविदव्वं । ता ६
 कालोच्चिदं कदुअ दासित्तणसमुच्चिदाए सुस्सुसाए विअवरं

L 1 D1 अणस्तिं ; D2 अणसं ; D4 अणस्सं ; D6 अणसं ; D7 अणस्तिं
 (for अणस्तिं). D4 S3 वि (for पि). N1 M1 ए म्हि (M1 om. this
 word) परिमुक्का इमादो दासभावादो ; N2 agreeing but corrupt ; D1.7 मणं
 पि परिमुक्ता (D7 ए परिमुक्का for these words) इमादो दासभावादो भविस्सं (for
 इमादो दासभावादो ए विमुक्का भविस्सं).

L 2 D3 दीर्घमुष्णं (for दीर्घं). Some Mss निःश्वस्य. D1 ins. ओ
 before भअवं. D2 भअदं (for भअवं). D1 देव ; D3 देव (for देव), N1.2
 transp. मरिदुं पि ए लभीअदि and भअवदो सभासादो (13). S3 वि (for पि).
 M1 मरणं (for मरिदुं).

L 3 M1 लब्भदि ; D1 लहइ ; D2.5.6 Pt2 लभदि ; D3 लब्भीअदि ;
 D4 लभदि ; D7 लहइ ; S2.3 लंभदि (for लभीअदि). N1.2 D1.3 हा
 इदं हि ; M1 D5.6 S1.3 Pt1.2 ता इदं हि.

L 4 D1 पातयति (for पातयित्वा). M1 om. सहस्रोत्थाय. N2 M1 om. ;
 N1 अश्रूणि परिमृज्य ; D3 अश्रूलेन परिमृज्य (for अश्रूणि प्रमृज्य). D1 किं ति ;
 D2-6 S1 Pt1.2 कित्तिअं ; D7 S2 कित्तिअं ; S3 कित्तिअं.

L 5 N1.2 M1 D5.7 दाणिं ; D3 दाव (for दाणिं). D3 S2.3
 अप्पडोआर-. N1.2 M1 -दारुणे ; D2-6 -दारुणे ; S1 Pt1.2 -दारुणे.
 N1.2 M1 दसाविसंवादो ; D3 जादविसंवादे (for दसाविसंवादे). N1.2 परि-
 देविदव्वो ; Pt2 परिदेवीदव्वं.

L 6 Pt2 कदुअ (for कदुअ). M1 D3 दासित्तण-. N1.2 D1 सुस्सुसाए ;
 M1 सुस्सुसाए ; D2 सस्सुसाए.

आराधयन्ती वदोववासणिअमेहिं अत्ताणअं परिसोघइस्सं
जधा ण इमस्सिं मणुस्सलोए पुणो वि संभविस्सं मन्दभाइणी ।
(इति चित्तां रचयति) ।

राजा । (दृष्ट्वा सकदणम्) । अये आरब्धमनया कालोचितम् । (आत्म-
गतम्) । साधु देवि साधु । नास्यामप्यवस्थायामतिक्रान्तमाभि-
जात्यम् । तदहमिदानीमुपसृत्य भर्तुराद्यां प्रमाणीकरोमि ।
(तथा कृत्वा सर्वैक्यं सर्वैक्यं च) । देवि । (इत्यर्थोक्तं
मुखमावृणोति) । महाभागे

L 1 N1 D1.3 S2.3 आराहयन्ती ; N2 आराहयन्तीए. N1 M1 S2
वदोववास- ; N2 वदोववास- ; D4 S1 Pt1.2 वदोववास- ; S3 वदोववास-.
N1.2 -निअमेहिं. N1.2 D1 ins. तथा before अत्ताणअं. D4.5 अत्ताणं.
M1 D1.2.4-7 S1 Pt1.2 परिसोसइस्सं ; D3 सोसइस्सं ; S3 परिदोसिइस्सं.

L 2 D3 S3 यह (for जधा). N1.2 M1 D1.3 om. ए. M1 om.
इमस्सिं. N1.2 D1.3.7 माणुसलोए. N1.2 ए भविस्सं इदिसी (N2 om. this
word) ; M1 पुणो संभविस्सं ; D1 ए पुणो वि भविस्सं ; D3 पुणो वि
ए जम्मिस्सं (for पुणो वि संभविस्सं). The passage from मं (in मन्दभाइणी)
up to the end of the work are lost on missing folios in D1.

L 3 M1 (before corr.) नाटयति (for रचयति).

L 4 D3 om. दृष्ट्वा and अये. N1 M1 प्रारब्धं ; N2 corrupt (for
आरब्धं). N1.2 लोकोचितं कर्म ; M1 कालोचितं कर्म (for कालोचितं).

L 4-5 N1.2 om. ; D3 Pt2 खगतं (for आत्मगतं).

L 5 S2 om. second साधु. D2.5.6 om. अपि. D4 अवस्थापातमप्य-
तिक्रान्तं (for अवस्थायामतिक्रान्तं).

L 5-6 M1 आभिजनं (for आभिजात्यं).

L 6 M1 D3 om. इदानी. D7 उपधृत्य (for उपसृत्य). D3 प्रभोः (for भर्तुः).

L 7 N1.2 D2.3 om. सर्वैक्यं सर्वैक्यं. N1.2 D3 om. च. D7
अर्थोक्तेन.

L 8 N1.2 M1 D3 om. मुखमावृणोति. D2.5-7 ins. इति वदति after
महाभागे.

अकृत्वा मत्परिज्ञानमदस्त्वा मृतकम्बलम् ।

प्रवर्तनीयाः केनापि न इमशानोचिताः क्रियाः ॥१९॥

तदुपनीयतां मे मृतकम्बलः । (इति सबाष्पस्तम्भं करं प्रसारयति) ।

शैव्या । (भयं नाटयन्ती) । भइमुह दूरदो चिट्ट । अहं दे उवणइस्सं । ६
राजा । (व्रीडां नाटयित्वा स्थितः) ।

शैव्या । (रोहिताश्वस्य शरीरात्पटमाकृष्यार्पयन्ती हस्तं समालोक्य सविस्मयमात्मगतम्) । कथं चक्रवर्त्तिलक्षणसणाहो वि अमं पाणी इमस्स वावारस्स उवणीदो । (शनैः प्रत्यङ्गमवलोक्य

St. 19=IV. 23.—cd) N1.2 प्रवर्तनीया केनापि न इमशानोचिता क्रिया.

Instead of the entire verse, S2 reads अकृत्वा मत्परिज्ञानम् इति पठित्वा ; S3 अदस्त्वा मत्परिज्ञानमित्यादि पठित्वा.

L 3 Pt2 om. मे. N1.2 M1 D3.6 मृतकम्बलं. N1.2 बाष्पस्तम्भं कृत्वा ; M1 सावष्टम्भं (for सबाष्पस्तम्भं).

L 5 N2 D6 नाटयति ; D5 नाटयित्वा (for नाटयन्ती). D3 ins. मुहुत्तमं after भइमुह. M1 भइ मुहुत्तं (for भइमुह). D7 om. दूरदो. N1.2 ins. उजेव after दूरदो. N1.2 ते (for दे). M1 D3.4 उअणइस्सं ; Pt2 उवणइस्सं.

L 6 N1.2 M1 D7 Pt2 व्रीडां नाटयति, omitting स्थितः. S2.3 नाटयन् (for नाटयित्वा).

L 7 N1.2 M1 D3.7 ins. सवैकृत्यं before रोहिताश्वस्य. N1.2 रोहिताश्व-शरीरात्पटं ; D3 रोहिताश्वस्य परीधानां (for रोहिताश्वस्य शरीरात्पटं). D4 ins. तं before अर्पयन्ती. N2 om. अर्पयन्ती. N1.2 ins. राहः before हस्तं. N1.2 विलोक्य ; D3.7 अवलोक्य (for समालोक्य).

L 8 N2 om. सविस्मयमात्मगतं. S2 स्वगतं (for आत्मगतं). N1.2 हद्दी हद्दी ; D6 कथं (for कथं). S3 xx वट्टिलक्षण- ; Pt2 चक्रवर्त्तिलक्षण. N1.2 D7 Pt2 -लच्छण- ; M1 -लाच्छण- (for -लक्षण-). N1.2 M1 D3.7 om. वि.

L 9 D3 ins. ता before इमस्स. N1.2 ins. देव्वेण after उवणीदो. D2.3 S1 Pt1.2 ins. अपसुल्ल before शनैः. M1 D3.7 repeat शनैः. D7 Pt2 आलोक्य (for अवलोक्य).

सप्रत्यभिज्ञानम्)। कथं अज्जउत्तो। (ससंभ्रमम्)। हा
अज्जउत्त परित्ताहि परित्ताहि। (इत्यात्मानं पातयति)।
राजा। (अपसृत्य)। देवि न मां श्वपाकदास्यदूषितं स्पृष्टुमर्हसि।
तत्समाश्वसिहि समाश्वसिहि।

६ शौभ्या। (समाश्वस्य)। हृद्दी हृद्दी किण्णेदं।

राजा। कर्मणां विपाकः। तदलं परिदेवितेन। उपनीयतामेतत्।

शौभ्या। (सर्वैक्यमर्पयति)।

(आकाशात्पुष्पवृष्टिः। उभौ सविस्मयमवलोकयतः)।

L 1 N1.2 सप्रत्यभिज्ञाय अवलोक्य च (for सप्रत्यभिलोक्य [p 131, 19]
सप्रत्यभिज्ञानं). M1 om. सप्रत्यभिज्ञानं. S3 कथं (for कथं). D3 om. all
words from कथं अज्जउत्तो up to समाश्वसिहि (14). N2 om. ससंभ्रमं.
D7 om. हा.

L 2 N1.2 परित्ताअहि परित्ताअहि; M1 D7 परित्ताअहि परित्ताअहि;
D4 does not repeat परित्ताहि.

L 3 M1 om.; N1.2 -स्पर्श- (for -दास्य-).

L 4 M1 D2.5 do not repeat समाश्वसिहि.

L 5 D3 om.; M1 leaves space for समाश्वस्य. N2 ins. उत्थाय after
समाश्वस्य. N2 M1 om.; D7 does not repeat; D2.3 S1 Pt1 हद्दी हद्दी;
D4 Pt2 हद्दि हद्दि; S2.3 हत्थि हत्थि. N1.2 M1 D3 ins. अज्जउत्त before
किण्णेदं. N1.2 D6 किं एदं; D7 किं एदं किं एदं; S2.3 किं एदं (for
किण्णेदं).

L 6 N1 M1 D3 ins. देवि before कर्मणां. N1.2 परीपाकः (for
विपाकः). N1.2 om. अलं परिदेवितेन and ins. मे after उपनीयतां. M1 D7
Pt2 परिदेवितेः. N1.2 M1 D3 मृतकम्बलं (for एतत्).

L 7 N1.2 सर्वैक्यं नाटयित्वा अर्पयति; M1 D3 तथा कुस्ते (for
सर्वैक्यमर्पयति).

L 8 N1.2 ins. पतति before आकाशात्. M1 ins. पपात after पुष्पवृष्टिः.
D5 परस्परं (for सविस्मयं). N1 D4 Pt2 आलोकयतः (for अवलोकयतः).

राजा । कथमाकाशात्पुष्पवृष्टिः ।

(नेपथ्ये)

अहो दानमहो शीलमहो धैर्यमहो क्षमा ।

अहो सत्यमहो ज्ञानं हरिश्चन्द्रस्य धीमतः ॥२०॥

शैब्या । (श्रुत्वा सन्नाद्यम्) । अम्मो को दाणिं अज्जउत्तस्स गुणसलाहाए ८
मे द्विअअं आसासेदि । अधवा अलं गुणकधाए । अज्जउत्तो
वि णाम इमं अवत्थन्तरं अणुभोदि । सव्वधा अआरणो
धम्मो । अरण्णरुदिदं सव्वं । अन्धआरणब्बिदं सव्वं विण्णाणं ।

L 1 M1 om. lines 1-2.

L 2 From नेपथ्ये to the end of the work, the passages are lost on missing folios in S2.

S2. 20—4) M1 ज्ञानं (for शीलं).—b) N2 धैर्यं (for धैर्यं).—c) M1 शीलं (for सत्वं) and सत्वं (for ज्ञानं).

L 5 N2 D7 om. श्रुत्वा. M1 D3 om. सरलाचं. N1.2 M1 D7 दाणिं ; D4 दाणीं. N1.2 D7 Pt2 ins. एसो before अज्जउत्तस्स. D4 अज्जउत्ते. M1 गुणसमाखेहिं ; D3 गुणसलाहेण ; S3 गुणसिलाहाए.

L 6 N1.2 M1 D7 Pt2 transp. मे and द्विअअं. D4 आसासासेदि ; D5 आसादेदि ; D7 समासासेदि ; Pt2 समासासेदि ; S3 समासेदि (for आसासेदि). D7 सव्वधा ; other Mss (D1 S2 missing) and Pt (except N1.2 as in text) अहवा (for अधवा). N1.2 गुणमलाहाए ; D3 गुणसलाहेण ; S3 कहाए (for गुणकधाए).

L 7 S1 Pt1.2 जदि (for वि). D4 ins. दाणीं after वि. D3 om. णाम. M1 इदं अवत्थान्तरं. N1.2 M1 D2.5.7 अणुभवदि ; D3 अणुहवदि ; D4 अणुभवेदिति ; D6 अणुभवदिति ; S3 अणुभवदिति (for अणुभोदि). D5.7 ins. ति ; Pt2 ins. ति after अणुभोदि. S3 सव्वधा (for सव्वधा). N1.2 M1 अआरणं ; D6 अआणो ; D7 अकारणो (for अआरणो).

L 8 M1 अरण्यरुदिअं ; D3 अरण्ये रुदिअं ; D4 अरण्यरुदितं. N1 संवुत्तं ; D6 सर्वं (for सव्वं). N1 अन्धआरम्मि णब्बिदं ; D2.6 अन्धआरब्बिदं ; D3 अन्धआरेण च्छादिदं (for अन्धआरणब्बिदं). D3 om. second सव्वं. M1 ins. च before विण्णाणं.

(ततः प्रविशति धर्मः)

धर्मः । महापतिव्रते, महाराज हरिश्चन्द्र, कथमहमकारणं नाम ।
तथा हि पश्य

6

अन्येषां ये दुर्लभाः पार्थिवानां

सत्यैर्दानैर्ऋजितैः कर्मभिश्च ।

तानेवाहं ब्रह्मसालोक्यपूता-

नाप्तो दातुं शाश्वतानद्य लोकान् ॥२१॥

तदलं विषादेन । वत्स रोहिताश्व समाश्वसिहि समाश्वसिहि ।

10

राजा । (दृष्ट्वा सहर्षम्) । कथमयं भगवान्धर्मः । भगवन् अभि-
वाद्ये ।

शौभ्या । भवन् पणमामि ।

रोहिताश्वः । (शनैः शनैरुन्मीलयति) ।

धर्मः । समाश्वसिहि वत्स त्वं पित्रा धर्मेण पालितः ।

गतप्रत्यागतैः प्राणैश्चिरं पालयितुं प्रजाः ॥२२॥

L 2 N1.2 ins. कथय कथय before कथं. M1 D3 S1 Pt1.2 अकारणो
(for अकारणं).

L 3 N1.2 कुतः ; S3 पश्य तथा हि by transp. (for तथा हि पश्य).

Ss. 21—b) M1 कार्यैः (for दानैः). N1.2 अर्जिताः ; M1 D7 निर्जिताः
(for ऊर्जितैः). N1.2 कर्मभिस्ते.—c) Pt2 ब्रह्मलोकस्य पूतान्.—d) N1.2 M1
D2.3.7 S3 Pt2 प्राप्तो (for आप्तो). D7 ब्रह्मलोकान् (for अद्य लोकान्).

L 8 M1 विषादेन (for विषादेन). D2 S3 do not repeat समाश्वसिहि.

L 9 N1.2 D3 सविस्लयं ; M1 ससंभ्रमं (for सहर्षं). N1.2 ins. अये
before कथं. D3-5. 7 Pt2 om. ; D2.6 S1 Pt1 सः (for अयं). D5.6
भवान् (for भगवान्).

L 9-10 N1.2 D7 Pt2 प्रणमामि (for अभिवाद्ये).

L 12 N1.2 D7 do not repeat शनैः. D2 ins. नयने ; D4 नेत्रे after
उन्मीलयति. M1 उन्मीलयति.

Ss. 22—ab) N1 त्वं पित्रा ; N2 त्वत्पिता (for त्वं पित्रा).—d) M1 D3
वर्धयितुं (for पालयितुं).

रोहिताश्वः । (समुत्थाय) । कथमम्बा । तत्केन पुनरिमं प्रदेशमानीतासि ।
शैब्या । जाद अत्तणो भाअधेएहि' ।

धर्मः । वत्स अयं ब्रह्मलोकातिथिः पिता पुरत एव ।

रोहिताश्वः । तात परित्रायस्व परित्रायस्व । (इत्यात्मानं पातयति) ।

राजा । वत्स न मां श्वपाकदास्यदूषितं स्पृष्टुमर्हसि ।

6

धर्मः । राजन् अलमिदानीं कृपणैरालापैः । तथा हि

क्रेताप्यस्या ब्राह्मणो यः सदारो

यश्चाण्डालो यत्र राज्यं च तस्मै ।

राजगुह्यं तत्त्वतो ज्ञातुमेत-

द्विष्य चभ्युः सांप्रतं ते वदामि ॥२३॥

10

L 1 N1.2 M1 Pt सहसोत्थाय (for समुत्थाय). N1.2 ins. सविस्त्रवं
after समुत्थाय. D4 अयं (for अम्बा). D4-6 S3 om. तत्. N1 कथं (for
तत्केन). D3 केन उण इमं देशमाणीतासि (for तत्केन पुनरिमं प्रदेशमानीतासि).
N1 प्रदेशमानीतोऽस्मि इत्यविलोकयति ; D7 प्रदेशमानीता ; Pt2 देशमानीतासि (for
प्रदेशमानीतासि). M1 om. असि. N2 om. all words from कथमम्बा to वत्स (l 3).

L 2 N1 om. all words from शैब्या to भाअधेएहि'. D7 om. जाद.
D2.6 भाअधेहि'.

L 3 N1.2 D7 ins. ते after अयं. D7 om. ब्रह्मलोकातिथिः. S3 om.
पिता. N1.2 पुरःस्थः (for पुरतः).

L 4 N1.2 ins. इष्ट्वा । अये कथं (N2 om. this word) ततोऽप्यत्रैव
before तात. M1 om. तात. D3 त्रायस्व ; M1 D7 S3 परित्रायस्व (for
परित्रायस्व परित्रायस्व). D5 पातयित्वा.

L 5 D2.7 S1 Pt1.2 ins. उपसृत्य ; S3 ins. समुत्थाय before वत्स.
Pt2 om. वत्स. N1.2 श्वपाकादि पुनः पुनः पठति (for श्वपाकदास्यदूषितं स्पृष्टुमर्हसि).
M1 D6 श्वपाकदूषितं.

L 6 D4 रा only for राजन्. D4 कृपालापैः ; D5 Pt2 कृपणालापैः. M1
'om. तथा हि.

St. 23—*a*) N2 M1 D4-7 S1 Pt1.2 बोऽस्याः ; D3 योऽयं ; S3 बास्याः
(for [अ] व्यस्याः). D2-6 S1.3 Pt1.2 ते ; D7 corrupt (for वः). N2 drops वः.
—*b*) N1.2 D5 S3 Pt2 चण्डालो. N1.2 यत्र ; D3 यत्र (for यत्र). N1.2
वत्से (for वत्से).—*c*) D3 transp. राजन् and गुह्यं. N1.2 इष्टु' (for ज्ञातु').

कः कोऽन्न विमानानाम् ।

(प्रविश्य)

पुरुषः । आह्नापयतु भगवान् ।

धर्मः । इतो भव ।

६ पुरुषः । एषोऽस्मि ।

धर्मः । महाराज विमानमधिरुह्य दिव्येन चक्षुषा विलोक्यतां
यथेदं सर्वमिति ।

राजा । यथादिशति भगवान् । (इति दिव्यं विमानमारुह्य ध्यानं
नाटयन्) । धिक्प्रमादः धिक्प्रमादः । विद्योपस्थानपरितोषितेन

१० भगवता कौशिकेन सचिवेषु नो राज्यं प्रतिमुक्तम् ।

धर्मः । राजन् भवत्सत्यजिज्ञासयैवासौ मुनिस्तथा कृतवान्न तु

L 1 D4.5 ins. भोः after कोऽन्न. M1 विमानाधिकारिणां ; D2.4.6
S1.3 Pt1 परिवाराणां or परीवाराणां ; D3 परिचारकानां ; D5 परिवाराणां ; D7
विमानं विमानं ; Pt2 परिचारकानां विमानं विमानं (for विमानानां).

L 3 Pt2 ins. धर्मो before ; M1 ins. after भगवान्. D2.4 भवान् (for
भगवान्).

L 6 M1 राजन् (for महाराज). N1.2 M1 D3 विमानमारुह्य, which
D3 transp. after चक्षुषा. N1.2 अवलोक्यतां (for विलोक्यतां).

L 7 S3 यथेष्ट' (for यथेदं). M1 om. ; D3 सर्वं यथेष्टमिति ; D6
यथेदं सर्वमिदमिति (for यथेदं सर्वमिति).

L 8 M1 D5 भवान् (for भगवान्). N1.2 D7 S3 om. दिव्यं. D4
S3 विमानमधिरुह्य. N1.2 ins. दिव्यवेशमास्थाय ; D7 Pt2 ins. रुच्यवेशमास्थाय
before ध्यानं. M1 आरुह्य वेगमास्थाय (for इति दिव्यं विमानमारुह्य).

L 9 N1.2 D3 नाटयित्वा ; M1 नाटयति (for नाटयन्). M1 D3.5.7
do not repeat धिक् प्रमादः. N1.2 om. second धिक्. D4 repeats both
धिक् and प्रमादः. N2 विद्यापस्थान-. D4 -परितेन (for -परितोषितेन).

L 10 N1.2 सचिवे (for सचिवेषु). N1 S3 om. नो. N1 प्रतिनियुक्तं ;
N2 युक्तं ; M1 प्रमुक्तं (for प्रतिमुक्तं).

L 11 D5.6 om. राजन्. N1.2 सत्यजिज्ञासनेन ; M1 सत्यजिज्ञासायै ; D3 सत्य-
जिज्ञासार्थितैव ; D4 जिज्ञासयैव. D7 om. असौ. M1 D3 transp. असौ and मुनिः.

राज्यार्थितया । तदलं संभ्रमेण । विस्मयमालोक्यतां तदिदं
सर्वम् ।

राजा । (पुनर्ध्यानं नाटयित्वा सानन्दम्) । देवि दिष्ट्या वधसे ।

क्रेता स ते प्रकृतिकारुणिको द्विजन्मा
जायासखो ननु शिवौ किल दम्पती तौ ।

क्रेता ममापि खलु यो भगवान्स धर्म-
स्तेनाधुना मनसि शक्यमुपैति शान्तिम् ॥२४॥

धर्मः । तेन हि अभिषिच्यतां पृथिवीराज्ये वत्सो रोहिताश्वः ।

राजा । भगवन् यदादिशसि ।

L १ M₁ तत्र ससंभ्रमेन (for तदलं संभ्रमेण). D₂ S₁ Pt₁ विशुद्धं ; D₃ विशुद्धं. N_{1.2} D₄ अवलोक्यतां (for आलोक्यतां). N_{1.2} D₇ यदिदं ; M₁ तावदिदं (for तदिदं).

L २ N_{1.2} S₃ ins. इति after सर्वं.

L ३ N_{1.2} अभिनीय ; S₃ नाटयन् (for नाटयित्वा). N_{1.2} सविस्मयं ; D₇ Pt₂ सस्मितं (for सानन्दं). N_{1.2} ins. प्रियं नः प्रियं before देवि. D₄ दृष्ट्या (for दिष्ट्या).

St. २४—b) S₃ Pt₂ न तु (for ननु).—After b) D₄ ins.

आक्षिप्य येन भुवि पातित एष बालः

सोऽयं गयो भगवतः कठणार्द्धचेताः ।

चण्डालवेष भवति भैरवमादधानः

श्माशानिका वरहृतिव्रकटात्मवृत्तिः ॥

—cd) N₁ D₄ धर्मोऽधर्मोऽधुना ; M₁ D₃ धर्मश्चेतोऽधुना ; D₂ धर्मो ममाधुना ; D₅ धर्मो ममाधुना ; D₇ धर्मो प्रमाधुना (sic) (for धर्मस्तेनाधुना).—d) N₁ मयि विशन् ; M₁ D_{2.3.5-7} मम विशल्यं (for मनसि शक्यं). N₁ समुपैति (for उपैति). S₃ शान्तिः.

L ४ D₅ om. धर्मः. N₁ ins. तावत् after अभिषिच्यतां. M₁ पृथ्वीराज्ये असौ रोहिताश्वः ; D₃ पृथ्वीराज्ये रोहिताश्वोऽयं (for पृथिवीराज्ये वत्सो रोहिताश्वः). S₃ पृथिवीराज्येऽभिनिवेश्यतां. D₄ om. वत्सः.

L ९ This line is missing in S₃.

धर्मः । आसनमासनं छत्रं छत्रं चामरं चामरं भृङ्गारो भृङ्गारः ।

पुरुषः । एतत्सिंहासनमुपनतं दीप्तमाणिक्यचित्रं
छत्रं चैतत्परिणतशरच्चन्द्रबिम्बानुकारि ।

एते ज्योत्स्नाप्रसरधवले चामरे द्वेमदण्डे

5 भृङ्गाराम्भस्तदिदमभितः संभृतं सागरेभ्यः ॥२५॥

(धर्महरिश्चन्द्रौ रोहिताश्वस्याभिषेकं नाटयतः)

धर्मः । (ऊर्ध्वमवलोक्य) । दिष्ट्या विमानचारिणीभिर्देवताभिरभि-
नन्द्यते वत्सरोहिताश्वस्याभिषेकमहोत्सवः । तथा हि

एता नद्यो दधति कलशान्संभृतांस्तीर्थतोयैः

10 सान्द्रः स्निग्धः स्थगयति दिशः दुन्दुभीनां निनादः ।

नृत्यन्त्येताः सुरयुवतयो मुक्तमन्दारवर्षाः

स्वैः स्वैरंशैर्नरपतिममी लोकपाला भजन्ते ॥२६॥

तत्कृतं करणीयम् । इदानीं ब्रह्मलोकमभि प्रतिष्ठस्व ।

L 1 M1 repeats आसनं only. D2 does not repeat आसनं, छत्रं, चामरं and भृङ्गारः. D5 does not repeat छत्रं and भृङ्गारः. N1 D3 om. चामरं चामरं. S3 भृङ्गारा. This speech is given to राजा in S3.

St. 25—*a*) M1 D3 S3 उपगतं (for उपनतं). D4 S3 दिव्य- (for दीप्त-).—*b*) S3 चित्रं (for छत्रं). D3 चन्द्रतारानुकारि (for बिम्बानुकारि).—*c*) D2 एतत् (for एते). D3 -प्रकर- ; D5 (before corr.) -प्रवर- (for -प्रसर-). Pt2 द्वेमदण्डे.

L 7 D4 S3 om. all the words from धर्मः ऊर्ध्वमवलोक्य to नन्द्यते वत्स (l 8) and read only हरिश्चन्द्र हरयतां. N1 ins. सहर्षं after अवलोक्य. D3 विमानचारिभिर्देवैः. M1 transp. देवताभिः and अभिनन्द्यते.

L 8 D2.6.7 Pt2 वत्सस्य रोहिताश्वस्य. D3 ins. लक्ष्यते after -महोत्सवः.

St. 26.—*a*) D3 नायौ (for नद्यो).—*b*) N1 सान्द्रस्निग्धं ; M1 सान्द्रं स्निग्धं ; D5 S3 सान्द्रस्निग्धः ; D7 सान्द्रः स्निग्धः.—*c*) N1 D6 मुक्तमन्दारवर्षैः ; M1 D3 मन्दारपुष्पाः.—*d*) N1 स्वैरंशैः (for स्वैरंशैः). M1 भजन्ति.

L 13 N1 om. ; D2-4.6 तत्कृतमिदानीं यत्करणीयं. D3 om. इदानीं. N1 उपतिष्ठस्व ; D4 अभितिष्ठस्व ; D7 अभिषिष्ट (sic) (for अभि प्रतिष्ठस्व).

राजा । भगवन्

क्रुद्धे तर्जनतत्परे खलु गतान्दृष्टाधरे कौशिके
नाथैतान्क विहाय गच्छसि नयास्मानप्यनाथानिति ।
प्रत्यग्रागतबाष्पदीनवदनैरुक्तोऽसि धैस्तान्कथं
त्यक्त्वात्मभरिरभ्युपैमि भवता लोकान्प्रदिष्टानहम् ॥२७॥

6

धर्मः । राजन् स्वकर्मवेचित्तगोश्चावचस्वभावानां प्रजानां क पुनरेतावन्ति
भागधेयानि ।

राजा । क्षणं क्षणार्धं सह ताभिरेव
लोकान्प्रजाभिर्विहरामि तांस्तान् ।
ममैव वा पुण्यवलेन तासां
भवन्तु लोका भवता प्रदिष्टाः ॥२८॥

10

धर्मः । (सविस्मयम्) । अहो लोकोत्तरं चरितमस्य राजर्षेः । राजन्
अनेन पुण्यदानसंभावितेनऽपरेण पुण्यसंभारेण प्रजानामात्मन-

L 1 M1 om. भगवन्.

St. 27—*a*) N1 M1 D7 [अ] व्यनुगतां (for खलु गतान्). D4 गता (for गतान्).—*b*) D7 प्रविहाय (for क विहाय). M1 transp. अस्मान् and अपि.—*d*) D3 मुक्तात्मभरिः. D7 सहसा (for भवता). D4 प्रतिष्ठान् (for प्रदिष्टान्).

L 6 N1 om. राजन्. D3 स्वधर्म- (for स्वकर्म-). M1 D3 -प्रभावानां (for -स्वभावानां). N1 om. ; D3 transp. प्रजानां and भागधेयानि (17).

L 8 N1.2 ins. भगवन् before the verse.

St. 28—*b*) D4-6 S3 विचरामि (for विहरामि).—*c*) D2.3 St. 3 Pt1 पुण्यलवेन.

L 12 N1.2 लोकोत्तरचरितं. M1 D2 om. राजन्.

L 13 N1 M1 D3 Pt2 ins. ते ; N2 ins. तेन after अनेन. N1.2 पुण्यदानमंचयेन ; D2 पुण्यप्रदानमंभावितेन ; D4 पुण्यदानेन ; D7 पुण्यसंचयेन (for पुण्यदानमंभावितेन). N1.2 om. ; M1 D4 परेण (for अपरेण). M1 पुण्यमंचयेन (for संभारेण). N1.2 D2 om. ; D4 ins. च after पुण्यसंभारेण.

ओपार्जिताः शाश्वता लोकाः । तदुच्यतां किं ते भूयः
प्रियमुपकरोमि ।

राजा । भगवन् अतः परमपि प्रियमस्ति । तथा हि
विद्यालभान्मुनिरपि मयि त्यक्तमिथ्याभ्यसूयो
लब्ध्वा प्राणानयमपि शिशुश्चकवर्तित्वमाप्तः ।
दृष्टुः साक्षात्त्वमपि भगवन्ब्रह्मसालोक्यमाप्तं
किं वा तत्स्याद्यदपरमतो यत्प्रियं प्रार्थयिष्ये ॥२९॥

तथापीदमस्तु

प्रमुदितसुजनां समुद्रसस्या

भवतु मही विजयी च भूमिपालः ।

कविभिरुपहिता निजप्रबन्धे

गुणकणिकाप्यनुगृह्यतां गुणज्ञैः ॥३०॥

L 1 N1 अपि (for च) ; N2 corrupt for the phrase. N1.2 ins. अथ after उपार्जिताः. N2 लोकान् ; D6 शाश्वतलोकाः (for शाश्वता लोकाः). D3 om. तदुच्यतां. D3 transp. किं ते and भूयः. D5 om. ते.

L 1-2 M1 तदुच्यतां भूयस्ते किमुपकरोमि.

L 3 S3 om. अपि. M1 ins. न ; D3 ins. किं before प्रियं. N1.2 D3 om. तथा हि. Cf. Uttara-carita before vii. 20 अतः परमपि प्रियमस्ति.

St. 29 - a) D2.4-6 मुनिरयमपि (for मुनिरपि मयि).—b) D5 Pt2 लब्धः (for लब्ध्वा). M1 D3 लब्धैः प्राणैरयमपि.—c) N1.2 M1 D3 त्वमसि (for त्वमपि). D6 भगवान्. N2 सालोकं ; M1 -लोकत्वं (for सालोक्यं).—d) D3 om. वा. N1.2 किं स्यादन्यद्यदपरमहो यत्प्रियं प्रार्थयेऽहं ; M1 D7 किं स्यादेतत्परमपि मतं (M1 परतरमतो) यत्प्रियं प्रार्थयिष्ये.

L 8 D4 ins. भरतवाक्यं before तथापीदं. N1.2 D7 भवतु (for अस्तु).

St. 30—4) D4 प्रमुदित- (for प्रमुदित-). N1.2 -सुजनाः. D3 विरूढशस्या. All Mss and Pt (except D4-6 Pt2 as in text ; D1 S2 missing) -शस्या (for -सस्या).—c) N2 कविनिहितयमिजप्रबन्धे. M1 D3 निजे प्रबन्धे.—d) N2 गुणकाप्यनुगृह्यतां (corrupt) ; D6 गुणकणिकेत्यनु० ; S1 Pt1 गुणकणिका ह्यनु०. D5 ins. तां before गुणज्ञैः. N2 गुणज्ञाः ; D4 रसज्ञैः (for गुणज्ञैः).

अपि च

येनादिश्य प्रयोगं घनपुलकभृता नाटकस्यास्य हर्षा-

द्वस्त्रालंकारहेम्नां प्रतिदिनमकृशा राशयः संप्रवृत्ताः ।

तस्य क्षत्रप्रसूतेर्भ्रमतु जगदिवं कार्त्तिकेयस्य कीर्तिः

पारे क्षीराम्बुसिन्धोरपि कवियशसा सार्धमप्रेसरेण ॥३१॥ ५

(इति निष्क्रान्ताः सर्वे) ।

इति पञ्चमोऽङ्कः समाप्तः ॥

इत्यार्यक्षेमीश्वरकृतं चण्डकौशिकं नाटकं समाप्तम् ॥

St. 31—a) M1 येनैतस्य (for येनादिश्य).—b) M1 हृष्टा (for वृत्ता-).
N1.2 D3 अनुदिनं (for प्रतिदिनं). D7 असकृत् (for अकृशा).—c) D4
क्षत्रप्रसूतेर्भ्रमतु (submetric). M1 जयति (for भ्रमतु). Pt2 जगदियं.—d)
N1.2 क्षीराम्बुसिन्धोः : M1 D3 क्षीराम्बुराशेः (for क्षीराह्यसिन्धोः).

Colophon. N1.2 पञ्चमोऽङ्कः समाप्तः ; M1 पञ्चमोऽङ्कः ॥ इति कविचूडालङ्कार-
श्रीमदाचार्यक्षेमीश्वरकृतौ चण्डकौशिकं नाम नाटकं समाप्तं ॥ ; D1 S2 missing ;
D2.5.6 S1 पञ्चमोऽङ्कः ॥ इति श्री (D2 om. श्री) आर्यक्षेमीश्वरकृतं (S1 ० आर्यक्षेमेन्द्र-)
चण्डकौशिकं नाम नाटकं समाप्तिमगमत् (D5 S1 समाप्तं) ; D3 विमानारोहणं नाम
पञ्चमोऽङ्कः ॥ इति श्रीमहाकविराजक्षेमीश्वरविरचितं चण्डकौशिकं नाम नाटकं संपूर्णं ;
D4 पञ्चमोऽङ्कः । इति श्रीमदाचार्यक्षेमीश्वरकृतचण्डकौशिकं नाटकं संपूर्णं ; D7 पञ्चमोऽङ्कः ।
समाप्तं चेदं चण्डकौशिकं नाम नाटकं ॥ कृतिरियं महाकवेः क्षेमेन्द्रस्य ॥ S3.....
कृते चण्डकौशिके पञ्चमोऽङ्कः ॥ Pt1.2 इति आर्य (Pt2 श्रीआर्य) क्षेमीश्वरकृते
चण्डकौशिकनाटके पञ्चमोऽङ्कः समाप्तिमगमत्.

Post-Colophon. N1 ins. खान्धिलोके (Nevārī संवत् ३७०=1250 A. D)

गते वर्षे चैले पञ्चदशे दिने । भृगो च श्रीमतो राज्येऽभैमल्लस्यास्य लेखनम् ॥

शुभमस्तु ॥

Then in a later and smaller hand :

चन्द्रेजुसागरे (N. S. 751=1631 A.D) वर्षे नैपाले शनिवासरे । पीथेन्दु-

हृदिसप्तम्यां शुद्धं श्रीरामदासतः ॥

N2 ins.

श्रेयोऽस्तु । संवत् ६०७ (= 1487 A. D. ; Sastri reads ५०७) मार्ग-
शिरशुक्रद्वितीयायां तिथौ शनिश्चरवासरे । विजयराज्यश्रीयय (जय ?) स्थिति
राजमङ्गदेवस्य ॥ कीर्तिप्रतापार्जितसिंहमूर्तिः समार्जितं पादनलेऽपि यस्या ।
सेयं विभाति विबुद्धाजनानां श्रोपात्तवत्सरणः सिंहमङ्गः ॥

लिखितमिदं वज्रा(आ) चाच्य(र्य) अमरेतु दत्तेन । शुभमस्तु सर्वजगतां ।

M1 ins. ओं नमो भगवते वासुदेवाय ॥ श्रीरामाय नमः ॥ शाके १७०४ (= 782
A.D.) वै व च गु (वैशाले वदि चतुर्थ्यां गुरोः) .

D1 missing.

D2 ins.

निधिगृहरसचन्द्रे वत्सरे विकमाख्ये (सं १६६६ = 1643 A. D.) गुरुवरदिनशुद्धा
मासि माघे च कृष्णे । शशधरपुरमध्ये रत्ननाथो व्यलेखद् विबुधहृदयसारं नाटकं
कौशिकाख्यं ॥ छ ॥ छ ॥ शुभमस्तु धीमद् भवानी कुशलं दिशतु ॥

D3 ins.

शुभं भवतु । संवत् १८१५ (= 1759 A.D.) समये मार्गशीर्षे कृष्ण १२ सोमे
लिखितं ब्रजनाथेन पंचनदान्वयेन श्रीहरिः ॥ छ ॥ श्रीः ॥ छ ॥

D4 ins.

श्रीशंकरार्पणमस्तु ॥ सं ७५० (?) ॥ छ ॥ छ ॥

D5 ins.

शुभं भूयात् ॥ शुगमुनिरसचन्द्रः समितेऽब्दे (सं १६७४ = 1618 A.D.) च
मासि पौषे पक्षे सिते वै हरनयनमिसौ भव्यदायां तिथौ च । गोलानन्दनवासरे
शुभदिने ताम्राकरा यत्न हि तलेदं पुरि नाटकं च लिखितं नागावलीनामनि ॥
भूयात् श्रीदमिदं मनोहरं लिखि पाठाय संतुष्यतु ॥ शुभं ॥

D6 ins.

सं १८५७ पौष कृष्णा (= 1801 A.D.) .

D7 ins.

संवत् १६६१ (the last figure १ indistinct) (= 1605 A.D.) वर्षे
माघ सूद्.....(letters worm-eaten and lost) शुभं भवतु ।
लेखकपाठकयोः [:] शिवमस्तु । ग्रंथसंहया सप्तशतानि ॥.....(lost)
शोविष्णुसूक्तोपासकस्येदं पुस्तकं भ्रातृणां अध्ययनार्थं ॥

S1 ins.

कल्याणशुन्दरस्वामिने नमः ॥ श्रीरस्तु ॥ No date.

S2 missing.

S3 शुभमस्तु । श्रोगो.....ये नमः. No date,

ENGLISH TRANSLATION

CANDA-KAUŚIKA

(THE FIERCE KAUŚIKA OF ĀRYA KṢEMISVARA)

ACT I

Prologue

(Invocation)

'This deity, because of the diversity of three qualities¹, creates, sustains and destroys the worlds; it is by his eight pervading forms² indeed that this very universe is covered; for him there is none to adore',—as if perceiving this, on the onset of Śiva's dance, the flower-offering, scattered by the hisses of the hoods of serpents encircling [his hand], fell at [his own] feet³,—may it protect you! (1)

Moreover:

"O fair-limbed lady, let thy face with its ruddy eyes, frowning brows and slightly trembling lips, put to shame the beauty of the moon. No need of appeasement; O proud woman, let this wrath of thine increase!,"—May Śiva, embraced by the goddess thus addressed⁴, be auspicious to you! (2)

And again:

Blissfully relaxed in meditation; amorously thrilled at the sight of Gaurī's face; now startled [and] marvellous, and now smiling at his own agitation; cruel to the mind-born [Cupid] who drew the bow;

1 Namely, the three well-known Guṇas, Sattva, Rajas and Tamas. Literally *traiguṇya*=threefold qualitative condition.

2 The eight forms or manifestations of Śiva constitute the theme of the first verse of Kālidāsa's *Abhijñāna-śakuntala*.

3 The conceit is that Śiva's flower-offering falls at his own feet because it finds no god superior to Śiva. Some MSS make this clear by reading *niṣa-carana-gataḥ*; but this reading omits the *iva* of the *Utprekṣā*.

4 And propitiated by the subtle flattery.

contracted with pity when [Cupid was] burnt; and trembling with a flow of tears at the weeping of his [Cupid's] wife,— may the [diverse] looks of Śiva protect you!¹ (3)

(At the end of the invocation)

THE STAGE-DIRECTOR. Enough of prolixity! I have been commanded by Śrī-Mahīpāla-deva who, having gracefully uprooted all thorns [to the State], was a suitor in the self-choice ceremony of Lakṣmī, who was drawn by his arm-staff, revolving like Mandara in the midst of the sea of battle². Of him those who are versed in old history recite a laudatory verse :

[The same] Candragupta who, having the support of the naturally abstruse policy of Cāṇakya, conquered Kusumapura by vanquishing the Nandas, made his appearance again as Śrī-Mahīpāladeva, rich in the pride of his arm, in order to slay just those [Nandas] who have today verily attained the form of the Karṇāṭas. (4)

(Entering)

ASSISTANT TO THE STAGE-DIRECTOR. Sir, what further has been commanded by that king ?

STAGE-DIRECTOR. It has been commanded that a new drama named Caṇḍa-kauśika [and] composed by the poet Ārya Kṣeṃīśvara, grandson of Vijayakoṣṭha, should be staged. The poet has indeed thus addressed the courtiers, who are proficient in the sacred text of

1 This verse describes the changing aspects of Śiva's eyes at the time when Madana, the god of love, was annihilated by fiery wrath of Śiva, the god of destruction.

2 This alludes to the churning of the ocean by means of the revolving Mount Mandara; from which Lakṣmī arose, with an implied comparison of king Mahīpāla to Viṣṇu.

dramaturgy,¹ who are conversant with the arts and sciences, and who are familiar with the ways of the world:

O learned men, nothing is seen in this world which is faultless or meritless. Ignore, therefore, the faults and accept the merits. (5)

Therefore, O Assistant, why do you not begin the music along with the actors ?²

ASSISTANT. (*Doubtfully, with face downcast*). Listen, noble sir. The Brahman, to whom a fee was promised by your good self at the time of the eclipse, is now angry on that account ; so all the actors are frightened.

STAGE-DIRECTOR. (*Acting as if afraid ; after reflection, with joy*). Friend,³ there is no need of fear in this. Now then I

Shall keep my word and give to the Brahman today what was promised, just as Hariścandra did by selling his son, wife and himself.⁴ (6)

(*Behind the stage*)

Come, come, dear friend.

STAGE-DIRECTOR. (*Looking towards the tiring room*). Ah why,—this is king Hariścandra, directed in his way to the inner apartment by his dear friend Baudhāyana. [He looks] tired after the vow and vigil, quietly advised by the family priest, who [himself] has elaborately begun various rites for the auspicious termination of calamities foreshadowed by great portents. This is he

1 Dramaturgy, is said to be the fifth Veda, the Nāṭya-veda, in Bharata's Nāṭya-śāstra.

2 Cf. Veṅi-s. Prastāvanā: *tat kim iti pāripārśvika nārambhayas Kuśilavath saba saṃgīta-melakam*.

3 The term *māriṣa* (=Sir, or friend) is the regular word, prescribed by Dramaturgy, by which the Assistant addresses the Stage-director.

4 This is meant to hint at the plot of the play about to be staged.

Whose eyes, inclined to sleepiness, are red and dull ;
 whose handsome lotus-like face is wasted through sleepless-
 ness ; and who looks like an elephant which, having strayed
 from its herd at the close of the day, finds itself distressed
 at dawn by recent separation. (7)

So come, let us go there !

(Exit).

End of the Prologue.

*(Then enter the KING, showing weariness for want of sleep,
 and the JESTER).*

THE JESTER. O friend, thou dost walk hither and thither
 with eyes drowsy for want of sleep, like a tortoise with its head a
 little thrust out, like a blind mouse opening and shutting the eyelids
 without seeing the way.

THE KING. My friend, it is sleep which causes chief support
 of the body of all beings. For :

It soothes the mind, brings lightness to every limb,
 kindles excellent understanding, removes deficiencies,
 keeps the balance of body-humours, and brings
 happiness attainable by a peculiar concentration of the
 mind. (8)

Whereas see now my

Body is languid with drowsiness, mind is benumbed
 with an excess of tiredness, mouth is yawning every now
 and then, and eyes cannot stand the light of the morning
 sun. (9)

(Reflecting, with wonder). What again could have been the
 object of the revered sage and teacher¹ in ordaining this night-vigil ?
 Or perhaps it is not proper to deliberate upon the commands of a
 preceptor.

¹ He is called a Kulapati, which means that he was a venerable old sage
 who feeds and teaches ten thousand pupils,

THE JESTER. Well, friend, on thinking I find nothing in it other than the harm of frustrating the Queen who was dressed up and ready to receive her lover.¹

THE KING. Friend, away with jesting!

THE JESTER. O this may be a jest to thee, but to me, a poor fellow, this is a misfortune.

THE KING. (*Expressing apprehension, with anxiety*). How now do you think what steps the Queen will take?

THE JESTER. I suspect she is angry. •

THE KING. That is so; what doubt is there? This is no small cause for anger for the Queen. Thus:

Whether he is held up by the ministers, or he is carried away by the delightful company of friends; or perhaps the rogue, gone to meet some other beloved woman, does not come today. Thus, what things are not imagined of me as a rogue by my beloved, with her sighs and with a face drenched with tears dropping from eyes reddish with anger? (10)

Moreover :

In eager desire for gracefully accomplished adornment, the evening was spent by her. The next watch² was passed with eyes set upon my path.³ 'The rogue has not come'—thus with welling tears and with languid wiping off of the decoration, how again the rest of the night was passed by tossing on the sides of the bed!⁴ (11)

1 That is, as a Vāsaka-sajjā heroine of Sanskrit Poetics.

2 The Yāma is a watch, one-eighth part of a day, a period of about three hours.

3 Cf. *Tāpasa-vatsarāja-carita*: *tām sampratyapi mārga-datta-nayanam draṣṭum pravṛttasya me*.

4 Cf. *Abhi-śak*. (vi. 4); *Sayyā-prānta-uvartanair uigamayaty unnidra eva kṣapāḥ*; *Mālavikā*. vii. 5.

(*Acting as if anxious*). Ah alas, this lady with arched brows

At that time if some one approached, she was in fruitless flurry to rise up, moved by the expectation of my arrival. Towards her companions, who quietly smiled at each other but hid their faces, she became downcast [in face]. (12)

THE JESTER. (*Smiling*). Well, friend, why dost thou trouble thyself by bewailing over what is gone by? So come, let us go there and appease the Queen.

THE KING. (*With approval*). You speak rightly. So come, let us go there. (*They walk about*). (*Sighing, in dejection*). The act of going now is depressing to one whose fit time is lost. For instance :

While linking up [in her mind] my interrupted talk, she cast her eyes upon my path even if a blade of grass trembled, with the thought that I was coming. [Why] was [then] the lovely woman not embraced with loving regard by me, approaching quietly and unobserved from behind; [why] were not her eyes, resembling fresh blue lotuses, covered [playfully] by my hands? (13)

THE JESTER, (*Walking about and looking towards the tiring room; with approval*). Look, look, O friend. The Queen is just seated talking something to Cārumatī, who has brought the parapharnelia of toilet.

THE KING. (*Looking, with delight*). Ah indeed!

Removed is the painted decoration on the reedlike white cheeks of her who is slim-limbed; collyrium is not applied by the fawn-eyed lady on the eyes which extend up to the ear-tips; the braid of the hair, curly by nature, is hanging down loosely; and the lips which are like the [red] Bimba-fruit¹, are pale. And yet how strange! The loveliness, which dislikes all decoration, is still just as faultless. (14)

1 See below note on i. 21.

(Then enter ŚAIBYĀ as described, acting as if in anxiety, and CĀRUMATI).

CĀRUMATI. Queen, here is material for decoration.

ŚAIBYĀ. (In dejection). O Cārumati, remove this. How much should I humiliate myself by setting my heart upon means of fruitless decoration?

THE JESTER. Ah, how weighty is her resolve !

THE KING. Well spoken, Queen, well spoken! To thy naturally lovely limbs devotion to decoration is a matter of humiliation. For :

The ardently red¹ dye of the betel is greedy of the lips; the collyrium is eager to kiss the eyes; the necklace is desirous of embracing the neck. All this is their self-interest, but no embellishment to thee. (15)

THE JESTER. Well, friend, let us approach.

THE KING. Friend, concealed here let us first listen to their intimate talk. (They stay in that manner).

ŚAIBYĀ. (Sighing, with tears). O Cārumati, if my husband,² after inspiring confidence in that manner, subjects me to deception³, then repeated salutation by all means to my own treacherous fate!

THE KING. Ah, proud lady,

If the sun is impeded by a mass of cloud and the lotus suffers frustration, this is no deception for her, nor is it a censure for the sun. (16)

CĀRUMATI. Queen, what is use of grieving? Kings are indeed those who have many mistresses.

1 The word *rāga* here means, with a pun, both red colouring as well as passion.

2 The regular word *ārya-putra* for the husband is rendered freely in our translation.

3 The word *vipralambha*, according to *Rasa-śāstra*, means deception as well as separation. Although separation is implied, deception is meant here from the context (Khaṇḍana below).

THE JESTER. (*In anger*). Ha, you slave-girl's daughter, rather say that [kings have] many duties. Why do you make my dear friend an object of false reproach?

THE KING. Friend, no use of anger here !

When injury to honour¹ is magnified by companions,
who know the method, fortunate people become objects
of false censure of their beloved. (17)

ŚAIBYĀ. (*Weeps*).

CĀRUMATI. O Queen, compose, compose yourself. The king has gone too far because of your excessive magnanimity. So, if you ask me, then you should not look at him even when he looks at you, you should torment him with reproaches even when he speaks pleasantly to you.

ŚAIBYĀ. Why will I not do as you say, if at the sight of my husband I am able to prevail over my wayward heart ?

THE KING. (*Approaching swiftly*). O Beloved,

O large-eyed lady,² thou who hast power over me even
when thy heart is solely surrendered to me,—why shouldst
thou not have power over thyself ? (18)

THE JESTER. Your ladyship, may all be well with thee !

(*Both arise in confusion*).

ŚAIBYĀ. (*To herself*). What—my husband ! Well then, let it be [said] like this. (*Aloud*). May my lord be victorious, victorious !

CĀRUMATI. (*To herself, with fear*). What—the king ! Alas, alas, the king has heard what I advised. Well then, let it be [said] like this. (*Aloud*). Victory, victory to the king ! (*Bringing a seat*). Here is a seat. Let the king be seated here.

(*All sit down*).

1 Literally, *māna-granthi* is 'knot' of pride or resentment, but the metaphor is not of tightening but magnifying.

2 These quaint phrases (such as *viśālākṣi* here and *sanvaṅgi* below) are common enough in Sanskrit literature for describing feminine beauty, but they sound rather quaint in English translation.

THE KING. (*Looking long and intently*). O Beloved, now indeed

O fair-limbed lady, why does this thy thirsty look falling on me turn away, with the pupil moving at the corner, like a bee inside a lotus in the morning? (19)

Moreover, O slim-limbed lady,

Though neglect of adornment enhances thy beauty, yet it seems to speak of thy hidden anger towards me. (20)

SAIBYA. (*Gazing, with jealousy*). My lord looks beautiful with these drowsy limbs, and with red eyes which are dull for want of sleep. (*Shows anger*).

THE KING. (*Looking long and intently, with supplication*). O Beloved, be pleased, be pleased!

Why is this fragile creeper-like eye-brow, which assumes the flurry of Madana's banner of victory, moving to and fro on thy forehead? O wrathful woman, why is this Bimba-like¹ lip, which looks akin to the full-blown Bandhūka-flower² shaken by a gentle breeze, quivering all of a sudden? (21)

(*With folded hands*).

O wrathful woman, be pleased; why art thou angry without reason? I am not what thou dost apprehend of me. O beautiful lady, give me such punishment as suits thee; [but] to decide about me the revered preceptor is the authority. (22)

(*Entering*)

THE WOMAN-DOORKEEPER. Victory, victory to the king! A hermit has arrived from the preceptor.

¹ *Momordica Monodelpha*, a plant which bears bright-red fruit.

² *Bandhujiva*, *Pentapetes Phoenicea*, which bears a red flower.

THE KING. Hemaprabhā, do usher him respectfully without delay.

THE DOOR-KEEPER. As the king commands. (*Exit*).

(*Then enters the HERMIT, with holy water in his hand for averting evil*)

THE HERMIT. (*With amazement*). Alas, alas indeed!

Why is this eclipse of the moon happening out of its proper time? Why is this scorching heat on all sides? Why is this earth trembling? Oh, why does a staff-shaped meteor pierce the orb of the sun? Of evil fate what is this indescribable (*ka iya*) transformation resulting in great portents? (23)

Or perhaps, all this, being cared for by the preceptor, would come to a happy end.

Allaying of evil dreams and portents [comes] from propitiatory and expiatory rites, from charity, from benediction of Brahmans and from proclaiming the [praise of] virtuous men. (24)

Hence, I have been sent by the revered sage and teacher to carry to king Hariścandra and Śaibyā the propitiatory water, which averts all portents, [the water] left over from the expiatory rite undertaken [for the purpose].

(*Entering*)

THE DOOR-KEEPER. Come, sir, come. (*Approaches*).

THE HERMIT. (*Approaching*). O king, may all be well with thee!

THE KING. (*Rising, with respect*). Revered sir, I salute thee!

ŚAIBYĀ. Revered sir, I bow to thee.

THE HERMIT. King, mayst thou be victorious! Lady, mayst thou be the mother of heroes!

THE KING. (*In a bustle*). A seat, a seat !

THE DOOR-KEEPER. (*Brings a seat*).

THE KING. Here is a seat, please be seated here.

(*All sit down*)

THE KING. Hemaprabhā, attend at the door.

THE DOOR-KEEPER. As you command, sir. [*Exit*].

THE HERMIT. King, let this propitiatory water, sent by the revered sage for consecrating thee with thy wife after the night-vigil, be received by thee; [it is] left over from the expiatory rite, and magnified in efficacy by the benediction of the sage and teacher.

THE KING. (*With folded hands, in delight*). A great favour!

THE HERMIT.

May this holy and auspicious water, purified by evil-averting incantations, meant for augmenting heroic valour, and left over from the rite begun for allaying imminent misfortune, lead thee to prosperity, bestow happiness and remove all calamities. (25)

(*Sprinkles it*).

THE KING. (*Acting as if feeling the touch*). Ah,

This [water] is that cause of the sprouting of the seed of valour into a blossom, through the favour of which kings of the solar dynasty held their heads high. (26)

THE HERMIT. Madam Saibyā, by the command of the revered preceptor special provision is to be made by you today for the worship of household deities and Brahmans.

SAIBYĀ. (*With folded hands*). As you command, sir.

THE HERMIT. King, may all be well with you! I now go to greet that revered sage and teacher, who has undertaken various elaborate rites. (*Exit*).

SAIBYĀ. (*Aside, with embarrassment*). Hallo Cārumati, the night-vigil of my husband was directed by the revered preceptor. So I was turned into a wicked person by my wayward heart, which had been hard to convince. Well, let it be thus [said]. (*Folding hands, aloud*). Be gracious, my lord.

THE KING. (*Lovingly*). Beloved,

If this request of thine be acceptable to me, whose mind was made turbid by false apprehension of wrong, I would put the necklace on thine own neck and paint decoration on thy cheek. (27)

SAIBYĀ. (*Showing modesty*).

THE KING. (*Acting as if doing what he said*). Beloved,

On thy cheek there is perspiration with a thrill; on my hand there is tremor. So my effort, begun with eagerness, is indeed useless in both ways. Even placed on the neck, the necklace, heaving on the nipple of the breast, does not leave the tremor received from the close contact of my hand. (28).

SAIBYĀ. My lord, I will go to perform what has been directed by the revered preceptor.

THE KING. Queen, let it be so performed.

(*Both exit*)

THE KING. Friend, how then do I now amuse my ardent self?

THE JESTER. O friend, why dost thou not amuse thyself with topic concerning the queen, while I amuse myself with topic concerning food?

(*Entering*)

A FORESTER. May the master be victorious, be victorious! Here has indeed sprung up the chief of the herd of boars in the hunting ground. He has filled the ten quarters of the earth with piles of his own glory, acquired by victory over his enemies, by

scattering it in the guise of whitish Kaseru fragments¹ somewhat ground inside his machine-like teeth. [These fragments are] thrown about by the breeze of his breath, which is scented by the emission of fragrance adhering to the ground of Mustā grass crushed by the tip of his formidable nose. He [thus] looks like a fresh rain-cloud throwing showers of hail. He carries ears resembling shells of pearl-oyster, [ears] which are erect in anger on hearing the roar of flocks of forest-lions put to flight by his heavy and arrogantly deep sound of grunting. He has an expanse of tongue, waving and creeper-like, which creates the illusion of a flame of great and glittering fire of wrath. He is resplendent like the eruption of an ever gleaming² conflagration adhering to a forest. He has a bunch of bristling manes, tawny like the glare of dreadful lightning. He is dark-blue like a sharpened sword, like a spotless sapphire, like collyrium and like the Tamāla tree. He shows the agitation of throbbing, tawny eyes. He is massive like abundant ink. He is like a forest-fire with a residue of sparks. The hollow of his mouth is frightful³ with its formidable tusks, which shine like [white] lotus-stalks coiling up for fear of being crushed between his teeth. He is like a solid mass of darkness on the night of universal destruction, [but darkness] decorated by two crescents issuing forth from the orb of the moon, [while the moon is] crushed by the mouthful seizure [of Rāhu], which is made imposing by fierce wrath coming from long-standing enmity. He is like the divine Great Boar gracefully arisen, with the globe of the earth [now] laid down. Having heard this, it is for the master to decide. I myself am also going there. (*Exit*).

THE KING. (*With delight*). An object for diversion is now found!

THE JESTER. (*With anger*). O friend, it a hunting expedition, which abounds in such evil as moving about in the forest, trampling upon hundreds of thorns jumping over ups and downs, hunger and

¹ In Sanskrit poetic convention fame is represented as white. It is here likened to bits of whitish Kaseru grass scattered about. The Kaseru is a kind of grass with a bulbous root (*Scirpus Kysoor*).

thirst, be thy way of relaxation, what then again can be a matter of exertion for thee?

THE KING. Friend, hunting is indeed greatly beneficial to kings. Thus:

It brings diversion to the wearied, causes concentration of the mind on a moving target, and imparts lightness to the body. Hunting, which generates energy and intelligence and suits warlike activity, is wrongly said to be a vice of the kings.¹ (29)

So come, let us go there.

(*Exeunt omnis*)

End of Act I.

¹ Cf. *Abhiñāna-śāk.* ii. 39: *mithyāiva vyasanam vadanti mṛgayām idṛg vinodaḥ kṛtāḥ.*

ACT II

(Behind the stage)

O chasers of the boar !

'He stirs up the mud, tramples upon the lotus-bed, eats up sprouts of Gundrā¹ grass, makes uneven the Mustā² grounds nearby, goes to the waters of which the Kaseru weeds are thrown up; he is found, found ; he enters the thick of the forest ; he vanishes, vanishes'—in this way, chased by troops from behind, the boar enters the rugged forest regions. (1)

So blockade the woods on all sides! Thus:

Let the trappers, expert in hedging the forest, spread the capturing nets along the boundaries. Let the hunters set the dogs free from chains into the depth of the forest. Let the grounds be spread over by riders, who bear nooses in their hands, and whose horses are slack with fatigue [of the chase]. Let the woods be shaken by men bearing clubs and riding on buffaloes like the king of death [Yama]. (2)

(Then enters the flurried King of Obstacle personified, in a fierce blazing dress)

THE KING OF OBSTACLE. *(In fear).*

He who created hindrance even in the profound meditation of Śaṃbhu, in the sacrificial rites of Dakṣa and in the amorous sport of Siva and Śivā,—I am [the same] great Obstacle, who is devoted to the capricious pastime of thwarting the fulfilment of all endeavour [meant] for the good of the three worlds. (3)

1 Variousl identified as *Cyperus rotundus* or *Typha angustifolia*.

2 A species of grass, *Cyperus rotundus*.

Now then I,

Taking the sportive form of a boar, will today rescue the three Sciences (Vidyās), who could not be mastered by Hari, Hara and the Selfborn [Brahmā], from the great sage who would here secure them by means of powerful penance, just as the three worlds [were rescued] by Hari in the form of the primeval Boar. (4)

(*Looking behind, with fear*). Of me, who stand in the way of the world's welfare and who delight in obstructing the manliness of others, oh, the daring exertions are regardless of physical safety. For, feeling myself placed, as it were, between the teeth of death, I avoided with difficulty the reach of the arrows, and just brought this great king Hariścandra in this forest-region. Now then I lead him to the hermitage of Viśvāmitra. Since this severe ascetic, this Kṣatriya-Brāhman and priest of Triśaṅku, this first creator of a second world, has indeed begun the indescribably difficult task of securing the Sciences who, consisting of the three Guṇas, bring about creation, protection and destruction [of the world].

For:

It is the Creator [Brahmā] who creates the universe, and neither Hari nor Hara; it is Hari, the protector, who protects the worlds, and neither Brahmā nor Hara; while Hara, that destroyer, alone destroys the three worlds. How can all this in another sphere attain fulfilment in one person alone? (5)

(*After reflection*). Or, whatever is not possible for this [sage] of highly steadfast resolve?¹ But since the nature of a sage is of easy irascibility, and since this has been undertaken by resorting to the operation of desire and anger, which hinder righteous deed, I know not what is going to happen here.

1 The word *naiṣṭhika* may also mean 'one who strictly observes religious vows'. Perhaps both the senses are here meant.

(*Behind the stage*)

O you arrogant of your disappearance in the deeper forest ! Stay, O vile boar, stay!

Ah rogue, seen for a while and lost again, I have been, under the influence of curiosity, carried far away by you, as if by the help of magic. If you now come within the orbit of my vision, you will then never again trample upon the lotus-beds. (6)

THE KING OF OBSTACLE. (*Listening, with delight*). Ah indeed, he is near at hand. Now I go out of here and show myself by means of the same trick of illusion. (*Exit after hastily walking about*).

(*Then enter the KING in a chariot, carrying a bow, as if in pursuit, and the CHARIOTEER*).

THE KING. (*Repeating what is said before, looking in front, with delight*). O worthy sir, sir, he cannot be very far away. For, look,

The forest ground is littered with lotus-stalks dropped from the bitten morsel. On the bank of the lake there are dripping streams of disturbed water. The dry lands have their fresh grass spotted by foam [of his mouth] given out in fatigue. By his breath the breeze here is dense and fragrant with [the scent of chewn] Mustā grass. (7)

(*Looking carefully, with delight*). Sir, here he is. Look, look,

With his neck curving with ease, he carries within his mouth a lotus, the dangling stalk of which is adhering to the forcibly upturned sprout of its root. Like the sportive [primeval] Boar, with the lotus-seated [Brahmā] on his lotus-navel, which is concealed inside but germinating,¹ he

1 As Jaganmohana Tarkālakāra remarked long ago, the line (*antar-gūḍha-utrūḍha-nābhi-nalina-prāptāsanāmbhorubah*) is difficult both in construction and purport. He attempted various ingenious explanations, but himself admitted that none of them was convincing or suitable to the context. He was driven to the belief that there was some error in the reading; but the

desires again to uphold the world clinging to the tip of his tusks. (8)

(*With delight*). Why, (having a look) he is falling towards me, (*Acting as if taking aim with an arrow*).

THE CHARIOTEER. (*Looking with curiosity*). O king, may you live long,—just look, look!

Approaching in arrogance, he turns back again quickly; being aimed at for the moment, he has his front foot extended, but withdraws the rear of his body which shrinks from fear. The sprout of lotus-fibre is dropping from the corner of his mouth, the hollow of which is expanded through excessive breathing. With his bewildered face, from which all shyness is gone, he presents, as it were, his tusk to you [in the shape of the lotus-fibre].¹ (9)

THE KING. (*Acting as if discharging an arrow, withdrawing, and looking on all sides, with wonder*). Oh, it is ill-timed that the arrow was discharged just at the moment he disappeared. For:

Now he disappears, now he comes within the range of vision; in a moment he goes to a distance, he comes near

few variants that we have recorded after collating thirteen MSS do not make any better sense. To make some sense, we construe the phrase—*nābhi nalinā-prāptiāsanāmbhorubhaḥ* as follows: *āsyate asminn iti āsanam ambhorubhaḥ yasya sa āsanāmbhorubhaḥ Brahmā, nābhi nalinam prāpta āsanāmbhorubho yasya sa (kriḍā-kroḍaḥ)*. This is frankly clumsy. But the whole point is that even if this descriptive phrase applies to the primeval Boar, it does not apply to the boar under description; and the whole line becomes redundant for the comparison. Jivānanda Vidyāsāgara reads *nābhi-nalinā prāptāsyā pañkernubhaḥ*. This is obviously an editorial emendation, but it is not authenticated by any of our MSS, and does not also give a much better sense. It should be remarked that the entire simile in the verse is not well conceived. For, while the earth clings to the tusk of the Great Boar, here the lotus (to which the earth may be compared) is swallowed up (*vaḥtrāntarāle vahan*) by the boar, only its stalk is dangling out with its root!

1 The conceit is that of a defeated king making presents to the conqueror.

again. He moves in every direction, in front, at the back and on the side. Then how can my mind fix an aim at him, who is unsteady like a streak of lightning? (10)

(*Looking carefully, viewing from a distance, with delight*). What,—it has, after traversing the vast forest, mounted to a clearer ground. O Charioteer, urge the horses quickly. Where now will he go?

THE CHARIOTEER. (*Doing so, and acting as if speeding the chariot*). O king, who will live long,¹ look, look!

Having by its speed overcome the constantly dusty wind at the back, and following my^a mind which is urgent from intentness on the target in front, this chariot of yours, equal [in speed] to your arrows, touches the clouds with its motionless banner-cloth and rushes through various regions. (11)

THE KING. (*With amazement*). Moreover:

Like a mass of darkness [receding] from the sun, the boar, dark like the radiance of a heap of pounded collyrium, is moving from distance to distance away from me, [even though I am] rushing [carried] instantly by chariot-horses, which spring in the air, and which by their speed overcome the wind and step, as it were, across the ocean. (12)

(*Looking in front, dejected*). Why, even the foot-print of the boar, whose sight is now lost after he passed over the vast forest, has also disappeared! Well, I will search this charming streak of forest in front. (*Doing so, with delight*). Ah, this must be the neighbourhood of a hermitage. For:

The field of Kuśa grass² is in some places uprooted, in some places cut asunder. The creeper, with its bough-end tenderly drawn for plucking flowers, is slightly bent. Because of prior severance of barks, these branching trees have

¹ The word *āyusman* is the conventional word in Dramaturgy for a charioteer to address a king.

² Kuśa. *Poa Cynosuroides*.

developed scars, while these oozing trees show that they are chopped recently for fuel. (13)

(*Looking around, as if listening, with curiosity*). O noble sir, look, look!

The parrots, on the hollowed trunk of the Kadamba tree, are uttering [sounds of] welcome. The breeze, attractive to the smell with the fragrance of clarified butter, is carrying away the heart. Looking at us with startled eyes, these female fawns are drinking the spring-water, to which adheres the Kṛśa grass of the sandy water-bank. (14)

But enough of this searching by roaming now in the vicinity of a hermitage ! Charioteer, now give rest to these horses after a drink of water ; while I myself, with only the bow as my companion, enter the hermitage and greet the sages. If those who are worthy of honour are passed over, they stand in the way of all good. (*Acting as if alighting from the chariot*).

THE CHARIOTEER. As you command, my master. (*Exit*).

THE KING. (*Acting as if reflecting, with commendation*). Ah, the joys of the dwellers of a hermitage are unsurpassed because of their unfettered charm. For :

The mind, desisting from desire, does not want [worldly] objects of enjoyment. For want of attachment the happy, who are rich in restraint place no tender feelings on moments of separation. As the difference of *meum et tuum* ceases by giving up the sense of self, they attain indescribably supreme tranquillity. (15)

(*Walking about with humility, and acting as if frightened and apprehensive*). Ah, how ? Not having been seen before, the hermitages, painful to the sight of those who are not respectful, rouse fear in me, as if I am guilty. Or, the Brahmanic energy, consisting of religious austerity, excels all energies, because it overpowers all but cannot by any means be overpowered. For,

Though pleasant and tranquil, the woods bring fear to me at every step. As fire [finding] water, all energies become feeble on finding their own source.¹ (16)

(Walks about with fear).

(Behind the stage)

O noble sirs, help, help! These guiltless, poor, helpless, unfortunate women are being thrown into the fire. So help, O noble sirs, help !

THE KING. *(As if listening, with agitation).* Oh oh, not far from here the distressed wailing, apparently of women, is heard. *(With amazement).* O but this is a hermitage. How can such acts of insolence be possible here? Well, I will approach. *(Acts accordingly).*

(Behind the stage the words are repeated)

([THE KING], *Listening, with haughtiness*). No fear, no fear for those who are afflicted with fear ! *(With anger).* Oh,

Who is this wicked person performing a deed which is cruel, horrible, incongruous in a hermitage, and unbecoming of one's own self? I will offer as an oblation to the brightly flaming fire every limb of his after the neck is completely cut off by the arrows. (17)

(Thus walking about, and looking with surprise towards the tiring room). Along with three women of divine appearance, seated in the midst of the fire, and lamenting and overcome with fear, who is this occupying the fire-sanctuary, with materials of a sacrifice placed nearby? Surely this must be a heretic in the garb of a hermit.

(Then enter VISVĀMITRA, as if offering an oblation, and the VIDYAS or SCIENCES as indicated)

THE SCIENCES. *(Acting as if perturbed, repeat what they said before).*

1 The idea is that Brahmanic energy is the source of all energy which is therefore inferior to it.

VISVĀMITRA. (*With wonder*). Ah, alas, indeed !

Though it carries the oblation, purified by lowly uttered incantations, the fire does not yet show a favourable flame. Why is it that the Sciences, who have appeared here by the power of religious rites, do not yet come under my control? (18) (*Acting as if in meditation*).

THE SCIENCES. (*Repeat what is said before*).

THE KING. (*Approaching swiftly*). No fear, no fear for those who are afflicted with fear ! Stay, you vile heretic, stay ! What is this display of trickery of a disguised demon ? For,

The garment is the bark of a tree ; the hand is encircled by the string of a rosary ; the head has matted locks ; what is this assuming of the dress of one whose soul is composed and controlled by severe austerities? O you cheat, what is this pitiless design of yours as a wickedly inclined person, this sinful pastime of gruesome killing of women ? Of this act of yours now reap the fruit. (19)

VISVĀMITRA. (*Acting as if controlling himself, with anger*).

Acquiring a wealth of fuel ; produced by the friction of most pungent abuse in the ears ; its abundant lustre made blazing by the breath arising from the disturbed cessation of internal meditation,—let this fire, born of my wrath, which assumes forthwith the playful activity of the doomsday fire generated by the wind of universal destruction, quench its thirst for swallowing up the three worlds. (20)

THE SCIENCES. (*With joy*). This is pleasing to us, pleasing ! Victory, victory to thee, great king Hariścandra ! (*Exit*).

VISVĀMITRA. (*Looking, with anger*). Ah, indeed ! Is this the wicked Hariścandra who has become an impediment to my desired object? Stay, vile Kṣatriya, stay !

O fool, whosoever you may be, whether Hari or the Moon-god, or again Hara with the crescent moon on the

head, do you not become fuel to the fire of my wrath, the terrible blaze of which is magnified by the disappearance of the Sciences? (21)

Moreover, O fool,

This son of Kuśika will also do to you now in wrath the same as did wrathful Śiva by his glance on seeing Smara with a drawn bow ; Śiva whose face became dreadful with fierce frown appearing on the playful break of mature meditation, even though he could be full of love-play with his beloved, even though he was dispassionate and tranquil from compassion to all beings. (22)

THE KING. (*To himself, with agitation*). Ah, is this the revered son of Kuśika? And those the revered Sciences, to whose attainment my wretched self has become an obstacle? Acting inconsiderately, I, like fuel, have indeed struck with my foot, the brightly flaming fire.'

KAUSIKA. (*With anger*).

Of me, whose wrath is increased by interruption of the already commenced rites, the right hand rushes to curse. Remembering that [Kṣatriya] caste [of mine] which has indeed been long discarded, my left hand approaches the bow. (23) (*Arises*).

THE KING. (*Approaching, with fear*). Revered sage, I salute thee.

KAUSIKA. (*Acts as if angry*).

THE KING. (*Falling at the feet*). Forbear, revered sage, forbear ! It becomes thee to forgive me, who did not know, and who was deceived by the illusion of women's distressed wailing.

KAUSIKA. Ah villain, what do you say?—'it becomes thee to forgive me who did not know'. O wretch, am I indeed not known to you?

Do you not know me, the son of Kuśika, the unique Brahman undaunted in assuming himself the [Brahman] caste [by his austerities], the priest of the Caṇḍāla [Triśaṅku], the [wild] forest-fire in consuming the sons of the proud Vasiṣṭha, the death-like terror to the world which was afraid of [his] bringing about a second creation.¹ (24)

THE KING. Be gracious, revered sage, be gracious. Thou shouldst not understand me in this way.

Who does not know thee, the treasure-house of austerities and energies, thee who during a famine arranged self-subsistence in a peculiar manner, whose mind was averse to accepting royal gifts, and who shook the world by the battle of Āḍi and the Baka.² (25)

But on hearing the afflicted wailing of frightened persons, this was done by me, who was unaware of thee, and whose mind was distracted by the sense of my own duty. So I beseech thee to forgive me.

KAUŚIKA. Villain, speak, speak, what is your duty?

THE KING. Revered sage,

That Kṣatriyas should give, protect and fight,—this is declared by ancient sages to be their constant duty. (26)

KAUŚIKA. What indeed? (*Recites the words 'should give' etc.*).

THE KING. Yes, it is so.

KAUŚIKA. If it is so, then say, to whom should be given, who should be protected, and who should be fought with?

THE KING. Revered sage, listen.

KAUŚIKA. Speak.

1 For the allusions in this verse see our Introduction.

2 The Āḍi or Āṭi is an aquatic bird, *Turdus Gingianus*, while the Baka is the Indian crane or heron, *Ardea Nivea*. For the combat described in the *Mārhaṇḍeya-Purāṇa*, as well as for other allusions in the verse, see our Introduction.

THE KING.

To the meritorious Brahmins [gifts] should be given, those afflicted with fear should be protected, and enemies are to be fought with,—I am sure of this in my mind. (27)

KAUŚIKĀ. O villain, if you think so, then give unto us something worthy of [our] learning and religious austerity.

THE KING. (*With delight*). If that is so, the solar dynasty is favoured by thy revered self. So be gracious, revered sage, be gracious.

Even the whole world is not gift enough for thee. With my ability not sufficing [even] by a gift of all possessions, I offer to thee now, O son of Kuśika, this entire earth with all its wealth. (28)

KAUŚIKĀ. (*With astonishment, to himself*). Well, let it be [said] thus. (*Aloud*). O king, may all be well with you! But they do not traditionally approve of a gift without a fee (*Dakṣiṇā*). So it is now proper for you to pay the fee.

THE KING. (*To himself, abashed*). What should be done now? (*After long reflection, with joy*). Well, let it be in this way. (*Aloud*). O revered sage,

I will give thy fee after collecting a lac of gold. Thou shouldst excuse me for one month's time from this day. (29)

KAUŚIKĀ. This limit [of time] is allowed. But leaving aside this earth, you should pay by getting it from elsewhere.

THE KING. (*To himself, with fear*). What is the remedy now? (*After reflection, with joy*). Oh, oh, the remedy is found; for there is indeed the place which is supreme as the possession of the god Śiva.

It is called Vārāṇasī. The sages speak of it as a city in mid-air detached from the hood [of Vāsuki which lies]¹

1 The word *bboga* means the hood of a serpent. but by a pun it also means earthly enjoyment, which is also implied here.

underneath this earth. Those who are seers of the traditional scripture know this convincing difference [between Vārāṇasī and the earth] to be as fine as the disposition of one-thousandth part of the point of a hair. (30)

I will pay by earning it there. (*Aloud*). Revered sage, as thou dost command. (*Taking off ornaments*). Revered sage,

All this wealth, also this goddess Earth, these weapons, this crown as the royal insignia,—dost thou, O son of Kuśika, favour with thy look, all this offered by me at thy feet. (31)
(*So falling at his feet, then rising, to himself, with joy*). Now fortunately my burden of kingdom, abounding in trouble, has received fruition. (*With delight*).

The very wrath of the sage, which was apprehended as a thunderbolt by me, has fallen on my head as a chaplet of flowers. (32)

O goddess Earth, I bid farewell to thee !

O resplendent (Devī) mother of men, you have indeed been protected by kings of the solar dynasty along with their heroic renown. Forgive this unique misbehaviour of mine that you are discarded by me out of [my] greed for [getting] a rare person [worthy of receiving you as a gift]. (33)

Now then, after going to Ayodhyā and fulfilling what is promised to the sage, I go to Vārāṇasī for earning the fee. (*Aloud*). Revered sage, thou shouldst permit me for earning the fee to go from here to Ayodhyā and complete all that is to be done.

KAUŚIKA. (*To himself, with amazement*). O the fortitude and magnanimity of the wicked person ! In a short while, villain, I will see your valour. For,

So long as I do not soon find you strayed from truth, as from your own kingdom, my wrath, intensely inflamed by your misconduct, will not be pacified. (34)

(*Aloud*). O king, what harm ?—let it be so.

(*Exeunt omnis*)

End of Act II.

ACT III

(*Then enters SIN personified, in a bedious dress*)

EMBODIED SIN. (*Fiercely walking about and laughing loudly*).

Extremely sweet only at the beginning ; pungent in the middle because of sorrow and separation, mental and bodily pain ; in the end ruthless because of abundant agonies of hell,—I am indeed hard to be borne. (1)

(*Looking in front, fearfully retreating*). O mother, I am destroyed, I am killed by this wicked city, whose name cannot be uttered ! Leave alone entering it, I cannot even look at it. Then what indeed shall I do here? (*After deliberation*). Well, I will stay apart [for this purpose]. Although accumulated in a former birth, I am discarded by those people who enter; I will pursue them from behind when they come out again.

(*Behind the stage*)

The seal of the god Sambhu's lotus-feet is on [my] head, such is his kindness ; there is Bhavānī's affection [for me] as for a son ; [my] knowledge of scriptures is vast and religious austerity steadfast. Even [then] this skin-covered body, whose essence consists of sinews, bones and joints, is worn out. This shows how true it is that the culmination of natural acts¹ is hard to avoid. (2)

SIN. (*With haughtiness*). Ha, this would be so indeed if the depraved king Hariścandra were not of this wicked city. (*With surprise*). Who is that speaking ? (*Looking towards the tiring room*). What ! Here comes Bhṛṅgi, the personal attendant of the three-eyed god [Śiva]. So I will go off quickly. (*Exit*).

¹ Instead of *karmanām prākṛtānām*, it is possible to read (with Nevāi group of MSS) *karmanām prāktanānām*. But this reading does not seem justifiable. The story of Pārvatī's curse on Bhṛṅgi, and subsequently of the sage Kapota, which lead to repeated births, and of his ultimate attainment of the state of a Gaṇi by worshipping Śiva and Pārvatī, is told only in the much later *Kālikā-purāṇa* (ch. 46-53) and is not found in any early Purāṇa. In the present context there is also no point in any such allusion.

(Then enters BHRṆGIRITĪ)

BHRṆGI. (*Repeats 'The seal of Śaṃbhu's' etc.; after reflection*).
Otherwise how can the god [Śiva] relate today to the goddess [Śivā]
the adverse fate even of the royal sage Hariścandra?

While speaking of his marvellous deed, Śiva's slender
body was dense with thrill-dispersed particles of ashes; his
three eyes appeared with agitated brows, and his shaking
head with the trembling fragment of the moon. (3)

As today he will enter here, even the moon-crested god, along
with the goddess, is filled with eagerness. Therefore, I will also
be ready after completing the worship of the god. (*Exit*).

(End of the Interlude)

(Then enters the KING thoughtfully)

THE KING.

Having made a gift of this earth to the most venerable
Brahman, my mind is tranquil with satisfaction. But re-
membering the heavy fee which, through the power of fate,
remains unpaid, it is distressed. The money should not be
earned within his province. As the place of Śiva is said to
be not [within the range of] the earth, I set out for
Vārāṇasī. (4)

(Acting as if pondering, with deep sighs). Alas, oh, alas !

The wife, the son and this body are the three left over
after the gift. The time-limit is reached today; truth
cannot be abandoned; the sage is wrathful; and I am not
able to give up this life affected by a Brahman's dues. To
me, whose mind is perplexed to decide that to do, all
directions are void everywhere. (5)

(Looking forward, with delight). What, is this Vārāṇasī? My
homage to thee, revered Vārāṇasī! (*Reflecting, with wonder*).

What is desired by those intent on the contemplation
of the Supreme Spirit, after their ignorance is dispelled by

continence, austerity and renunciation, [as well as] by sacred learning, tranquillity, restraint and religious fasting,¹—that liberating knowledge Hara imparts here at the time of death. By this [knowledge] a creature, after giving up his breath, ceases for re-birth. (6)

Again,

The firm fetters of worldly existence of living beings are unfastened here. The head of Brahmā fell down here from the hand of Śiva. That god [Śiva] who was bound by that sin became free.² Therefore, this peerless place is never left by him along with his beloved.³ (7)

Now then by what means do I attain freedom from the debt to the sage? (*With reflection*).

Do I collect wealth by conquering the god of wealth [Kuvera], but what are conquests to one who has forsaken royal wealth? The Kṣatriyas do not assume the humiliation of begging which is feasible for the Brahmans. Trade is rooted in wealth, but today pauper that I am, I have no wealth. Everything requires time, but by the power of fate delay of time is not possible. (8)

So what can I do, ill-fated that I am? (*After deliberation, with joy*). Well, well, so do I now

Uphold the eternal [virtue of] truthfulness by a sale even of myself. If that [virtue] is not guarded, then surely [this and the other] both the worlds are unguarded. (9)

1 The term *anāsaka*=fasting or abstaining from food even to death. Cf. *jñānena dānena tapasānāsakenaitam eva viditvā munir bhavati* (Bṛh. Aranyaka Up.).

2 For the *Skanda-purāṇa* legend of Kālabhairava's beheading of Brahmā and expiation of the consequent sin, see our Introduction.

3 In this verse there is a play upon the word *mukta* (free) and *avimukta* (not free), which it is difficult to preserve in English translation. As the unfreed Śiva was freed from sin there, he never left it free from his presence. The city itself is called *avimukta* because it is never free from the divine presence: *avimuktaṃ śivābhyāṃ yad avimuktaṃ tato viduḥ*.

(*With resoluteness*). So long as the queen, who is taking care of the child Rohitāśva and is wearied through long journey, does not arrive, I go quickly and fulfil my own object. (*Looking upward*). What—the sun has risen to midday! For,

The hot sun is blazing like the fierce Kauśika flashing [with wrath]. Like my mind, the road bears heat all round. This shadow again, like the queen, reaching a miserable plight by the power of accursed fate, sinks underneath the trees. (10)

Now the expiry of the [time-] limit is imminent, or that of Hariścandra himself. Alas, I am undone, unfortunate that I am! (*Throwing himself, rising up hastily, with despondency*). O wicked, miserable Hariścandra,

Without fulfilling now the fee promised to the venerable sage, to what regions will you go, O cheat, by departing from truth and being consumed by a Brahman's dues. (11)

So now I go down to the market-street and accomplish the matter in hand. The sage would be nearly arriving. (*Hastily walking, stays on one side*).

(*Then enters KAUSIKA acting as if angry*).

KAUŚIKA.

My wrath, increased by the loss of the Sciences who were held in hand, but obstructed by the courteously refined conduct of that wicked person, is consuming me, just as a fire, rapidly blazing inside on dense and dry fuel, burns the forest drenched outside by showers of rain. (12)

(*With impatience*). O wicked, miserable Hariścandra! (*Recites 'So long as I do not find you' etc.*). (*Looking, with wonder*). Ah, here arrives the low-minded, or indeed the high-minded, person.¹ Well, I approach. (*Doing so, with anger*). Oh what,—my fees in gold have not yet been collected?

1 Cf. *Mudrā-r.*: *ayam durātmā ashavā mabātmā Kaṇṭilyab.* vii.

THE KING. (*In agitation*). Why,—the revered Kausika ? I salute thee, revered sage.

KAUSIKA. Shame on you, you ignoble person ! Do you still intend to deceive us by the charm of false words ?

THE KING. (*Covering the ears*). Forbear, revered sage, forbear.

KAUSIKA. (*Acting as if in anger*). O you rascal, who would make a display of false manliness by declaring the possibility of a pretended gift, stay, stay !

Though the time-limit has expired, you do not give me my fee. And yet you stand near with empty but sweet words. Let the terrible fire of a curse now fall upon you, discharged by me who am provoked by your not giving what is promised. (13)

(*Then touches water for the curse*).

THE KING. (*Falling at his feet, with agitation*). Be gracious, revered sage.¹ Forbear, forbear !

If thou dost not receive thy fee before the sun sets, then this person is under thy control for deserved curse or death. (14)

So be pleased. We go down to the market-street.

KAUSIKA. (*Withdrawing the water for the curse*). Well, just go there and pay me. In the meantime I will also come back after completing second Soma-libation. (*Exit*).

THE KING. (*To himself, despondently*),

Alas, shame upon this indebtedness of living beings, this singular cause of danger in both the worlds and terrible in its consequences ! In the three worlds supreme alone is verily the person who has not seen the face of an angry creditor. (15)

(*Walking about and looking, with delight*). Why, this is the market-street. (*Putting a blade of grass on the head,¹ with resoluteness*). O kind people,

For some special reason [and] finding no other way,
I offer myself for sale for a lac of gold. (16)

So take me, noble sirs, take me. (*Speaking in the air, to one outside the stage*). What do you say? 'For what reason is this desperate² act undertaken by you?' Why is this excessive importunity [to know]? Strange indeed is this world of the living! (*Going to another side and reciting 'For some', etc.*). (*In the air*). What do you say? 'How much is your ability? What is your business? And what is your experience?' (*Smiling*).

I will do unhesitatingly whatever the master commands.
A servant's supreme attribute consists of not faltering from
the master's command. (17)

(*Listening*). What do you say? 'You have' demanded a much higher price; so let it be said again.' (*With dejection*). O noble people, we are Kṣatriyas; we do not know how to say it again. So please go. (*Going to another place and reciting 'For some' etc.*).

(*Behind the stage*)

O my lord, don't don't be so selfish indeed. Having made my wretched self a sharer of your happiness, now what is this aversion of yours to a division [of your misery]? So be gracious, engage me also in this task. This affection of yours is not yet in its last stage.

THE KING. (*With distress*). What—the queen has indeed arrived! Then my object is not realised.

(*Then enters ŚAIBYĀ, showing timidity and followed by her little BOY*).

ŚAIBYĀ. (*Uttering pathetically the same words, and walking gently*). O noble sirs, buy me, with half of the price, as a maid-servant by stipulation.

1 As a sign of humility.

2 Literally, 'severe', 'cruel'.

THE BOY. Noble sirs, buy me also.

THE KING. (*To himself, heaving a long and deep sigh*).
Alas, oh alas !

Wealth, which is unsteady like a drop on a blade of grass drenched with showers, has been willingly discarded. Those friends have been abandoned. Those subjects, with their faces sad with tears, have not been consoled. Alas, after seeing the sale of wife and son that this cruel mind is now not rent asunder, methinks my heart is made of adamant. (18)

SAIBYĀ. (*Listening in the air*). O noble sirs, what do you say? 'What is your stipulation?' I can do all work except intimately waiting upon a man [other than the husband] and partaking of the leavings of other's meals. Such is my stipulation. (*Again listening*). What do you say? 'Who is going to buy you with this stipulation?' What is that to you? Be pleased to go. Some great Brahman who is kind to poor people, or some noble person, will purchase me.

(*Then enters a TEACHER with his young PUPIL*)

THE TEACHER. Kauṇḍinya, my boy, is it true that a maid-servant is sold in the market?

THE PUPIL. Is the teacher falsely informed?

THE TEACHER. Then we will go there.

THE PUPIL. As the teacher commands.

THE TEACHER. (*Walking and looking with amazement*).
How wonderful the charm of the market-street!

For its gold, it is like the land of [the golden] Mount Meru ; for its gems, it is like the beach of the ocean ; for its rutting elephants, which bear resemblance to young rain-clouds, it is like the Vindhya-region ; like the wishing tree, with the divine blaze (*aṃśuka*) of its bursting blossoms, this mart, with the flowery display of its wonderful gar-

ments,¹ fulfils in this way the wishes of those who desire anything. Whose mind does it not fill with desire? (19)

THE PUPIL. O teacher, I suppose she must be there where is seen a great crowd of people. (*Approaching*). Make way, sirs, make way!

THE TEACHER. O how very mighty is this crowd!

SAIBYĀ. (*With distress*). Purchase me, noble sirs, purchase (*Says this repeatedly*).

THE TEACHER. (*Looking, with astonishment*). Why, is this she? Lady, what is your stipulation?

SAIBYĀ. (*Repeats the words 'I can do all work' etc.*).

THE TEACHER. (*With delight*). This stipulation of yours is reasonable. Then have rest in our house on this very stipulation. As my wife is occupied entirely in tending the sacrificial fire, she is not capable of looking after the household properly. So receive this gold.

SAIBYĀ. (*With joy*). I am obliged to you. As the noble sir commands.

THE TEACHER. (*Looking for a long time, with wonder, to himself*).

Since the head is veiled, the face is diffused with innate bashfulness, the gait is extremely slow, the eyes are fixed on the edge of the toe, and the speech is measured with sweet and very gentle words, this lady speaks indeed of her own high birth. (20)

(*With reflection*). This altered condition of this noble appearance is not befitting. Then how did she come to this state? Well, let it be [said] in this way. (*Aloud*). Ah, is your husband living?

SAIBYĀ. (*Signifies with a shake of her head*).

¹ There is a pun on the word *divyāṃśukospallavā*, applying both to the Kalpa-jatā and the Viparī.

THE KING. (*Sighing, to himself*). Does he live? Indeed, while he lives this is the changed condition of his wife.

THE TEACHER. Is he nearby?

ŚAIBYĀ. (*Looks at the king with tears*).

THE TEACHER. (*Looking, with amazement*). Ah, is this her husband? (*Looking long and intently, with regret*).

With shoulders like those of a bull, with broad chest,¹ and with arms long and muscular like those of rutting elephants, this body is surely capable of protecting the world. But how is it that a blade of grass is held on the head which is worthy of a crest-jewel? Alas, who is there whom the adversely acting fate does not strike? (21)

(*Approaching, with tears*). O high-souled man, you should make me a sharer of your own sorrow. Now say, why is it that you have commenced this? *

THE KING. (*Reflecting, with dejection, to himself*). It is not proper to violate the words of this good man. (*Aloud*). O thou noble-hearted, this is not the time nor the place for details. So I speak briefly, listen. I have commenced this, being distressed by the dues of a Brahman. More than this it is not proper for thee to press me.

THE TEACHER. Then surely take this our money.

THE KING. (*Covering the ears*). O good man, people like ourselves are not entitled to subsistence proper to the highest caste.² If thou dost think me worthy of compassion, then thou shouldst give me what is proper for the price.

ŚAIBYĀ. (*Approaching with agitation and folding the palms with humility*). It is not proper for the noble gentleman to pass over me who approached first. So please favour me, I seek your protection.

1 Cf. *Raghu* i. 13: *vyūḍhorasko vṛṣa-skandabāh*.

2 That is, a Brahman can accept a gift, but not a Kṣatriya.

THE TEACHER. (*With tears*). Lady,

This half lac of gold is surely money belonging to both of you. Out of regard for each other do what is proper. (22)

(*Gives the money*).

SAIBYĀ. (*Taking it, with joy*). I am satisfied that through good fortune my husband has now only half the burden of the promise.

THE TEACHER. (*To himself*). It is not right to look upon the distress of these two. (*Wants to go out*).

SAIBYĀ. Wait a minute, noble sir, while I make my husband well beheld.

THE TEACHER. Lady, this Kaundinya will stay. (*Exit*).

SAIBYĀ. (*Fastening the money to the clothes of the king*). Permit me, my lord, to become a maid-servant of this great Brahman.

THE KING. (*With distress*). Why, indeed it is permitted by powerful fate. (*To himself, reproachfully*). Well, O cursed fate,

If this [Saibyā], who was brought to the state of a queen, is made a maid-servant at a stranger's house, then the crest-jewel is reduced to be an ornament for the feet. (23)

(*With great pathos*). Alas, oh, alas!

Even the beautiful face of the Sun, whose appearance is exposed to¹ the disgrace of his dynasty, is indeed soiled by this sale of son and wife by me, who is a fool destroyed by destiny. (24)

(*Restraining himself. Aloud*). O Beloved,

This Brahman, with his pupil, should be revered by you, and his wife served with a share of affection.

¹ The reading here is *nagna* authenticated by most MSS; the variant *namra* (=humbled by) is obviously an ingenious emendation. Could the original reading have been *lagna* (=touched by), the letters *l* and *n* being indistinguishable sometimes in Devanāgarī? The sense would then be that touched by the stain of disgrace the sun's face has become soiled.

[Your own] life should be guarded, and the little boy protected. Whatever destiny directs should be done. (25)

SAIBYĀ. As the noble sir commands. (*Wants to go out, and looking at the king, shows distress*).

THE PUPIL. (*With anger*). Come along, lady, come along. The teacher has gone far.

SAIBYĀ. (*With entreaty*). Wait a moment for me while I make my husband's face well beloved.

THE KING. (*Showing distress*). Beloved, desist. The Brahman is uneasy.

SAIBYĀ. (*Slowly walks, looking at the king*).

THE BOY. Daddy, where is mother going?

THE KING. (*With dejection*). She goes where your father's wife goes [as a slave].

THE BOY. O you boy, where do you want to take my mother? (*Takes hold of the edge of the mother's clothes*).

THE PUPIL. (*With anger*). Away you, a born slave! (*So throws him down with a push*).

THE BOY. (*Looks at his parents with curving lips*).

BOTH. (*Look with tears*).

THE KING. O great Brahman, childhood is surely guiltless. So you should not act in this way. (*Raising the boy, kissing on the head, and embracing. With sorrow*).

O child, your lips are quivering with the weight of resentment. Why do you look at my face,—the face of a hard-hearted sinner? To the flesh-eating animals their cubs¹ are not dear, but even to them their mates¹ are the dearest. (26)

So why do you follow me, a Cāṇḍāl²? Follow your mother. (*Shows distress*).

1 The words *śiṣu* and *vanitā*=respectively 'cubs' and 'female kind' of animals (in the lexicons).

SAIBYĀ. My lord, why are you slackening in the task of the great sage by grieving over my wretched self? (*Taking the boy walks away*).

THE BOY. Save me, save me. (*Exit*).

THE KING. (*Looking long*). Oh, I am undone ! (*Throws himself on the ground*).

(*Then enters KAUSIKA*)

KAUSIKA. Ah what,—my fees in gold have not yet been collected ?

THE KING. (*Hearing and rising up in agitation*). Revered sage, take now a half.

KAUSIKA. Ah, away with a half ! If you think that what is promised must be given, give me in full.

(*Behind the stage*)

Shame on austerity, shame on this vow, shame on knowledge, shame on great learning, O Brahman, that Hariścandra is brought by you to this state ! (27)

KAUSIKA. (*Having listened, with anger*). Ha, who are these again censuring me with the word 'shame' ? (*Looking upward*). Ah, are these the All-gods¹ moving in their aerial cars? (*Acting as if angry, touching the water of the ascetic's bowl, and taking water for a curse*). Shame on you, fools², for this partisanship of mean Kṣatriyas !

You all five will have your birth in a Kṣatriya family ; but the son of Droṇa³, a Brahman, will slay you while you are young. (28)

1 The all-inclusive Vedic pantheon of Viśve-devas.

2 The word *anātmajña* need not imply the higher sense of 'one devoid of self-knowledge', but simply means 'a fool', as in *Abhi. Sak. vi.-ad 3, mā tāvad anātmajño* ; *Mālavikā i. ad 7: kṛtvaṃ kṛtya-vinimayena vyavaharati mayi anātmajñab*.

3 This refers to the treacherous killing of the five young sons of Draupadi by Aśvatthāman, described in the *Mahābhārata*. The allusion is made clear in the *Mārkaṇḍeya-Purāṇa* narrative of Hariścandra.

(*Again looking upward, with joy*). Ah, how they—

From their aerial chariots, tottering in the sky, which is filled with the twang of dangling bells that tremble, as it were, with fear at my glance,—how they fall, with faces downwards, with their ear-ornaments dropped and the edges of their crowns tearing the flapping screen of clouds. (29)

THE KING. (*Looking upward, with fear*). O the power of religious austerity! Justly does Hariścandra suffer. Revered sage, there is no need to think otherwise.

Take this, earned by the sale of wife and son. For the remainder I will sell myself, even to 'a Cāṇḍāla. (30)

KAUŚIKA. (*In wrath*). Away with the half! Well, give me in full.

THE KING. O good people,—(*Recites 'For some reason' etc.*).

(*Then enters RIGHTEOUSNESS in the garb of a Cāṇḍāla, with an ATTENDANT*)

RIGHTEOUSNESS. (*To himself*).

By me are upheld these worlds, and Truth upholds me along with these. To test the truthfulness of this king, this caste [of a Cāṇḍāla] is taken up by me. (31)

(*After long meditation, with amazement*). Perceiving even with profound meditation I do not find any one comparable to the royal sage Hariścandra. Well, I draw near to him. (*Walking, aloud*). O you Sārameyaka,¹ have you taken the cash-box?

THE ATTENDANT. O chief, will it be placed by you in the gold-apartment, or wine be drunk [with it]?

RIGHTEOUSNESS. O, what is the need of your asking this? (*Walks about*).

THE KING. (*Recites 'For some reason' etc., and 'For half a lac' etc. Looks around, with dejection*). No one is desirous of my ill-fated self! Alas, I am undone! (*Falls down fainting*).

¹ Literally 'a dog'; this may be the name of the Attendant.

RIGHTEOUSNESS. (*Listening and looking, to himself*). What, —is this great soul gone into a swoon? Well, let it be [said] thus, (*Approaching hurriedly, aloud*). Ah you, arise ! I want to purchase you. Take this gold as desired.

THE KING. (*Rising, with delight*). O good man, let it be brought. (*Looking at him, with sadness*). Sir, do you want to purchase me?

RIGHTEOUSNESS. Yes, I want to purchase you.

THE KING. Then who are you?

RIGHTEOUSNESS.

Lord of all the cremation ground, I have the confidence of the officer in charge of the police station ; I am the chief Caṇḍāla appointed at the place of execution. (32)

THE KING. (*Approaching with emotion and falling at the feet of Kauśika*). Be gracious, revered sage, be gracious !

Let there be my freedom from debt rather by being a servant to thee. O Brahman, servitude [of a Kṣatriya] under a Cāṇḍāla is never heard of nor seen. (33)

KAUŚIKA. Shame on you, you fool ! Hermits are their own servants. What shall I do with you as a servant ?

THE KING. (*With entreaty*). Revered sage, I will do whatever thou dost command.

KAUŚIKA. Hearken, all ye gods, hearken ! You will do whatever I command ?

THE KING. Certainly, I will do.

KAUŚIKA. If that is so, then sell yourself to this man who wants you, and give my fees in gold.

THE KING. (*With distress, to himself*). Oh, oh, what way is there now? (*Aloud*). As the revered sage commands. (*Approaching the Cāṇḍāla*). O chief of your own class, you should purchase me by stipulation.

THE CĀṆḌĀLA. Now, what is your stipulation?

THE KING. Listen,

Taking food obtained by begging, staying at a distance, and covering myself with rags from the street, I do unhesitatingly what the master commands. (34)

BOTH. (*With satisfaction*). Ah, this stipulation of yours is reasonable. Take this gold. (*Gives from a distance*).

THE KING. (*Accepting, with joy*).

Freed from debt, not cursed by the Brahman, and not faltering from truth, my servitude under a Cāṇḍāla is a matter of pride. (35)

(*To Kauśika, with entreaty*). Revered sage, accept this entire money.

KAUŚIKA. (*With embarrassment*). Will you give?

THE KING. (*With entreaty*). Revered sage, may it be received.

KAUŚIKA. (*Receiving, to himself*). After this what is the need of importunity? 'Well, I will now go. (*Does so with embarrassment*).

THE KING. (*With folded palms, in humility*). Revered sage, my offence for the delay of time may be pardoned.

KAUŚIKA. It is pardoned. (*Exit*).

THE KING. (*Approaching the Cāṇḍāla*). O chief of your own class—. (*With these broken words, covers his face*). O master, command what should be done by me, your slave.

RIGHTEOUSNESS. (*With satisfaction, to himself*). This is an act never seen nor heard of before. (*Aloud*). Ah, go to the southern burning ground, become a plunderer of tattered clothes of the dead, and keep awake day and night. I now go to my own house.

THE KING. As the master commands.

(*Exeunt omnis*)

End of Act III

ACT IV

(Then enters the KING, thoughtfully, followed by two CĀṆḌĀLAS)

THE CĀṆḌĀLAS. Move away, sirs, move away. This is not a man to be executed, so what do you look at here? (*Listening, in the air*). What do you say, noble sirs? 'Who is he, and where is he being taken?' This poor man has accepted slavery by taking a great deal of gold from the master. So he is being taken to the southern burning ground for the purpose of guarding it.

THE KING. (*Sighing, to himself*). Alas, never-ending is this fall on me of a successively severe series of misfortune ! For :

This slavery of me today to a Cāṇḍāla, residence in the more horrible big cremation ground, and the work of plundering blankets from dead bodies,—alas,* fate is not allayed by these calamities! (1)

(*With sorrow*). Indeed, it is well said that suffering is veiled by sufferings; because now affliction from all sides torments me who have attained freedom from the debt of the fees. (*Showing distress*).

Do I mourn for the subjects who, after having me for their friend, are now left friendless? Or, for those very affectionate kinsmen and forlorn servants? Or, for the most beloved [wife, now] a slave in the Brahman's house, or for the dear child? Or, for the life of my own wretched self now gone into the slavery of the Cāṇḍāla? (2)

(*Acting as if remembering, with dejection*).

When that sage Viśvāmitra, who is the abode of great austerity, was hard to appease, then freedom from [his] debt came about with difficulty. At that time the sight of the young son, with his weeping face, thrown down,—that inward dart hurts me like a full-grown boil [on the heart]! (3)

1 *bṛn-marma-vraṇam*, as Bhavabhūti puts it.

THE CAṆḌĀLAS. (*Recite as before*).

THE KING. (*Recollecting, with depression, to himself*). Oh, oh, what is now paining me intensely is that at that time,

When that Brahman [student], flushed with anger, urged forward because of devotion to [his] teacher, when the child, thrown down but clinging to the end of [the mother's] clothes, wept,—her glance at me, cruel that I was, was at last withdrawn with difficulty, the pupils becoming benumbed by greatly restrained overflow of tears. (4)

(*With distress*). O queen,

If you are a worthy daughter-in-law of the dynasty of the Sun, if you are born in the unsullied family of the Moon, then why, O beautiful woman, are you thrown on me like the oblation of butter on a heap of ashes? (5)

Moreover, O princess,

You feel fatigued even when you make a garland of navamālikā flowers of the garden. How will you do all the work which is fit for a maid-servant, and with which you are not acquainted? (6)

THE CAṆḌĀLAS. (*Looking forward*). Ah, the southern burning ground is not very far. So come quickly.

THE KING. (*Looking, with steadiness*). Oh, is this the great burning ground? For:

With the folded roots of their pinions, motionless and extended on the thrown-up tips of their tails, the vultures swoop down many times from a distance in hundreds of repeated circles in the sky, their pair of folded beaks being covered with the discharge of flowing saliva from hollowed mouths which are greedy for corpse-flesh. (7)

(*Confused noise behind the stage*)

THE KING. (*Listening and looking*). O the fierceness, made loathsome, of the great cremation ground! For:

With cruel howls these jackals, whose cries are like the beating of inauspicious drums, spread all over, harsh to the ear and carrying echoes inside. With steady and twisted tips these fires are burning, smeared with the brains which appear from the inner cavity of human skulls burst asunder by the heat. (8)

(*Looking in front, with approval*). This place appears desirable even if it is loathsome. O good corpse, you are fortunate that you are enjoyed at will by the wild beasts who, as your lovers, seize all you possess. For,

The crow, placing its feet on the head, is splitting open the seal of the eyes. The jackal is devouring the end of the tongue rolling out of the corner of the mouth. The dog is tearing the penis; and the vulture is enlarging the hollow of the entrails. So, O corpse, the wild beasts are doing what they like with you. (9)

Alas, the worthlessness of human bodies!

That waist, that bosom, that face, those eyes and those eye-brows,—all of them now consist of filthy blood, marrow, flesh, bones and saliva. It is frightening to the cowards, an object of shame to those whose mind is interested in [true] knowledge. What poor pride is taken vainly by the foolish worldly people! (10)

ONE OF THE CAṆḌALAS. (*Looking in front*). Ah, we pay homage to the goddess Caṇḍa-Kātyāyinī who lives in the hollow of the lofty tree.

THE OTHER. We do this. (*They do the same*).

O Kātyāyinī, protect me, you who crushed completely the rolling heads of demons; you whose body was rent by the great demon Mahiṣa; you who are clad in the skin of elephants; you who have the trembling pike in your hand! (11)

THE KING. (*Looking all round, with amazement*). Oh, the love of Kātyāyanī for loathsome requisites of worship ! For,

Hanging down are the bells, which dangled on the neck of dead buffaloes and cows, [but which are now] decked with withered garlands; [these are] smart in making twanging sounds unpleasant to the ear. The crows, who are naturally greedy for portions of food-offering, are croaking on the trunk of the goddess's tree, the surface of which bears the mark of five bloody fingers. (12)

(*Folding the palms, with obeisance*).

O goddess Caṇḍī, you through whom an eminent goal [after death] is obtained¹, you who love the palace² of departed spirits, you who make the corpses frolic³, you whose terrible appearance consists of the bones of the dead, and you who make a meal of dead bodies, O Bhairavī, obeisance to you ! (13)

(*Confused noise behind the stage*)

THE KING. (*Listening*). O the loud noise⁴ of birds, coming from various directions, eager for their own nests, and indicating the end of the day ! (*Looking westward*). To none it is not difficult to overstep the course of destiny. Thus,

Even this sun, the lamp of the heavenly courtyard, the crest-jewel of the quickly moving time-serpent, the momentary imitator of the form of submarine fire, falls afflicted into the ocean. (14)

(*Looking all round, with amazement*).

Ah, the whole universe has become a funeral ground for the display of the Kāpālīka⁵ Destiny. It is red with the

1 Some of the phrases of this verse are difficult. We construe *prete* as : *prakṛṣṭam itam gatiṃ yayā, tat-sambodhane*.

2 We take the word *vimāna* to mean 'a towering palace'.

3 We construe *lasat-prete* as *lasantaḥ pretā yayā, tat-sambodhane*.

4 The word *sāmrāvina* occurs in *Mālatī-mādhava* v. 11d.

5 A follower of certain Śaiva sect of the left-hand order, who practises gruesome rites on the funeral ground.

blood of the twilight as a victim. The dim disc of its sun is like the slightly burning charcoal of a funeral pile. It is strewn with stars which are like bones of the dead. Its bright moon acts as if it is a piece of white human skull. It has a multitude of happy nocturnal creatures. It looks grey with dense darkness which has the appearance of abundant smoke. (15)

THE CAṆḌĀLAS. (*Looking*). Oh indeed !

When the sun goes to setting as the victim goes to the place of execution, this mass of darkness descends like a tribe of [dark] Caṇḍālas. (16)

THE KING. (*Looking all round*). Oh, the branching trees of the burning ground now appear deeply terrifying. For:

The owls, flying as far as the trunk [of the trees], are screeching at the entrance of the large hollow of their abode. The vultures fall on the top, beating their row of wings and making mighty sounds of pleasure. The crying jackals, whose mouths are like sparkling fire, multiply their howls as they smell the terrible odour of the thick marrow of withering corpses which hang from the end of the branches. (17)

ONE OF THE CAṆḌĀLAS. (*Aside*). Oh, the southern burning ground abounds in various kinds of goblins. So we will go ever so quickly.

THE OTHER. We will do so.

BOTH. (*Aloud*). O you, by the command of the master you are to remain vigilant in this burning ground, wandering about day and night.

THE KING. (*With joy*). Very well, as the master commands.
(*Confused noise behind the stage*).

THE CAṆḌĀLAS. (*With fear*). O Mother, the confused noise of the night is rising. So we take to our heels quickly. (*Both exit*).

THE KING. (*With resoluteness, walking about and looking*).
Oh, the heaps of dead bodies¹ are a disgusting sight. For:

These bear a body, the abundant unevenness of which is covered by thick sinews. They have fierce teeth, fierce faces, and high noses jagged with thin veins. The surroundings of the eyes have the appearance of decayed wells. The veined thighs² are like trees, of which the hollow is comparable to the deep region of the belly. (18)

(*Looking, with amusement*). O the cleverness of the fiends in playful quarrels ! Thus:

One, snatching away the drinking bowl from another, drinks thick blood. Another, with glowing tongue, licks dripping [blood] from the mouth of one who is drinking. Then some, with the neck uplifted for a moment, and with a long and playful tongue, tastes the drops of thickly collected blood fallen on the ground. (19)

(*Looking with curiosity, with a smile*). Oh, ho, indeed the amorous play of the stupid fiends appear like a joke and create a contrary sentiment. For:

What a difference there is, on the one hand, between the pleasant enjoyment [of human beings], amiable because of soft and sweet movement of the limbs, and on the other, the side-long glances at each other [of the fiends], which bear the blaze of meteors widespread at the time of universal destruction, the mode of kissing in which fire is inflamed by the friction of large fangs, the close embrace which echoes with the sound of the ribs of the chest³. (20)

1 The phrase *kaṇḍapa-nikāya* occurs in *Mālati-mādhava* v. ad 10: *aho samprati pragalbhamāna-kaṇḍapa-nikāyasya mahati śmaśāna-vāṭasya raudratā*.

2 The reading could not have been *nāḍi-jāṅgha-druma-(nāḍi)jāṅgha* = a crow): since for the comparison there is no point in bringing in the crow, unless the phrase means 'crow-infested tree'.

3 Cf. *Mālati-m.* v. 18.

(*Looking, with disgust*). Fie, this is very loathsome !

Drawing it out of the funeral fire as it is fastened on the point of a long bone, and repeatedly with hundreds of hisses flashing like the uncheckable wind of universal destruction, the ghost, with a terrible face wagging out of greed, devours the human head, but vomits it out as the cavity of the mouth gets burnt.¹ (21)

(*Acting as if recollecting*). Enough of the curiosity of looking at these ! Now, abiding by the command of my master, I wander all round the funeral ground. (*Wandering and acting as if observing*). O the profundity of the night ! Thus :

The darkness can be held within the fist² ; the division of the four directions is concealed on all sides. The footstep stumbles on uneven ground; [and] throwing of glances is fruitless. Because of the disappearance of other tints, the concentrated dark-blue colour alone, which bears resemblance to a hill of collyrium drenched by rain, appears uniform all round. (22)

Well, I now proclaim loudly. O who, who is there ? Listen to the utterance of my master who is the lord of the cremation ground.

No one should perform rites fit for cremation without my knowledge and without giving up the blanket of the dead. (23)

So from today by all indeed

With the words 'just so', this must be done here without negligence. There is none who can endure breach of the master's command. Even for him who may be like [the gods] Brahmā, Indra, Vāyu and Varuṇa—let this arm of mine be a rival combatant. (24)

What,—no one is answering ? Well, I speak from another place. (*After walking about*). Who, who is there ?

(*Behind the stage*).

O this is I !

¹ Cf. *Mātaṁ-m.* v, 17.

² Because it is so dense.

THE KING. (*With resoluteness*). What,—an answer! Well, I follow the sound and find out skilfully who is there. (*Walking about and looking towards the tiring room, with amazement*). Ah, who is this?

Holding a staff with a skull at the top,¹ annointed with ashes, possessed of charming loveliness made bright by the adornment of human bones, and bearing a skull in the hand and a human skeleton on the head, he appears as if he is Śiva himself in person. (25)

(*Then enters RIGHTEOUSNESS in the garb of a Kāpālīka*)

RIGHTEOUSNESS. O this is I!

Living on such alms as come without asking, unruffled by the restraint of the five senses, and passing beyond the great cremation ground of worldly life, I wander about in this hedious cremation ground. (26)

(*With reflection*). It is befitting indeed that the god Rudra practised a great vow. Surely this is supreme excellence for those who move unrestrained. But

Living on alms, religious austerity and performance of an act,—entire devotion, without a second [objective], is easily attainable in respect of all these; but the realisation of self, without a second, is rare. (27)

(*Looking in all directions, with anxiety, to himself*).

By me are upheld these worlds, and Truth upholds me along with these. To test the truthfulness of this king, this garb is taken up by me. (28)

(*Reflecting, with amazement, to himself*). It is wonderful that the career of the royal sage Hariścandra [even] in a series of misfortune is not to be deplored. Or, this is the nature of the high-minded. For:

Whether happiness or sorrow—what indeed is constant in this world? From the utter loss of discernment² comes

¹ This is supposed to be a weapon of Śiva and is carried by Śaiva ascetics.

² *Viveka-pradbuṣṁśād upacita-mahā-moha-gaṇaṇah, Mālātī-m. i. 30.*

the alternation between happiness and sorrow. Of great men in this world there is some conquering faculty of the mind by which sorrow does not become sorrow, nor happiness happiness. (29)

Well, now I go to him. (*Walking and looking, with commendation*). Ah, this is that high-souled person. Him then I approach. (*Doing so*). O king, may you obtain complete fulfilment !

THE KING. Welcome to one who is rigidly religious and observes great vows !

THE KĀPĀLIKA. O king, we approach you as supplicants.

THE KING. (*Shows embarrassment*).

THE KĀPĀLIKA. No need of modesty ! We possess the insight of meditation, and have knowledge of your history. Still, even in this condition you are not [too] indigent to give us what we desire. For, look :

In no manner are good men not [ready] for the good of others. Even overtaking the new-moon night, the moon delights the big forest trees. (30)

So listen.

THE KING. I am listening.

THE KĀPĀLIKA.

The goblin, the thunderbolt, the globular collyrium, the foot-unguent, the mode of female demons, alchemy and metallurgy,—think out how all these,¹ held [controlled] in my hand, are not screened off by obstacles, as if by a piece of cloth. (31)

So let removal of obstacle be directed.

THE KING. O thou possessed of supernatural powers, thou art aware, through the power of meditation, that this poor body [of myself] is not under my own control. So I would exert myself without opposition to the interest of my master.

1 That is, supernatural knowledge and control of these things.

THE KĀPĀLIKA. O king, how is there opposition to the interest of your master? Surely, what is desired by us can be accomplished by you by mere command. Not very far from here there is a great treasure of minerals. For this an effort is to be made by us. You are only to stay here, vigilant against removal of obstacles. (*Exit*).

THE KING. (*With resoluteness, wandering all round*). Keep off, obstacles, keep off; for your scope is obstructed in every way.

(*Behind the stage*)

O king, as you command.

The Felicities have opened their doors. The Sciences have come today to choose their mates themselves. The Fulfilments are moving unrestrained. Who can transgress your command? (32)

THE KING. (*With delight*). It is fortunate that with the words 'just so,' the obstacles have accepted our word. This is pleasing to us, pleasing!

(*Then enter the SCIENCES in aerial chariots*)

THE SCIENCES. (*Approaching all of a sudden*). King Hariścandra, we congratulate you.

We are the Sciences, who were at the root of those calamities which the harsh sage in his anger perpetrated on you, a royal personage,—we have come to you. (33)

THE KING. (*Looking with astonishment, to himself*). Well, are these the Science-goddesses on whom the severe religious austerity of the revered Viśvāmitra himself was powerless? (*Aloud, folding the palms*). Obeisance to the Sciences, the conquerors of the three worlds!

THE SCIENCES. King, we are under your control, so instruct us.

THE KING. If you consider me worthy of favour, then wait upon the revered Kauśika, so that I can justify myself as free from fault to the sage.

THE SCIENCES. (*Looking at each other, with amazement*).
O king, let it be so. (*Exit*).

(*Then enters the KĀPĀLIKA followed by a GOBLIN¹ on
whose shoulders is placed the treasure*)

THE KĀPĀLIKA. (*Approaching quickly*). O king, I congratulate you on the good fortune of recovering this great treasure of which enjoyment is assured. May the presiding deity of mineral wealth make you enjoy it!

By its employment those who have attained supernatural powers overcome death, and reaching instantly the way to the world of gods, amuse themselves on the summit of Mount Meru, where the blossoms of the wishing tree are in full bloom. (34)

THE KING. But this is against the state of slavery; in this way the master will indeed become deprived.

THE KĀPĀLIKA. (*To himself, with astonishment*). O this is amazing! Well, let it be [said] thus. (*Aloud*). If it be so, then take this great treasure for the redemption of yourself with your wife.

THE KING. How will it be so? For, slavery is considered destitute of wealth. But, as this is not worthy of a refusal, I admit thy proposal in the interest of my master. Let this great hidden treasure be taken to the master.

THE KĀPĀLIKA. (*To himself, with amazement*). O the fortitude, O the conscience, and O the magnanimity! Or:

Even the mountains forsooth move when struck by the wind of universal destruction, but the steady mind of the self-possessed does not indeed move even in hardship. (35)

So what is the need of my excessive persistence?, (*Aloud, to the goblin*). Sir, go and accomplish the wish of this king.

¹ The *Vetāla* is a kind of spirit, particularly a ghost who occupies a dead body.

THE GOBLIN. As thou of supernatural powers dost command.
(*Exit*).

THE KAPĀLIKA. (*Looking all around*). O king, the night is nearly dawning. So we will go now.

THE KING. O man of supernatural powers, we should be remembered when thou speakest of the miserable.

THE KAPĀLIKA. King, the gods will remember you. (*Exit*).

THE KING. (*Looking towards the east, with serenity*). Ah, indeed

•

The lord of the day [Sun], dispersing dense darkness
and preceded by morning twilight, is rising to favour the
world. (36)

So I go now to the bank of the sacred Bhāgīrathī and carry out the direction of the master.

• (*Exit*)

End of Act IV.

ACT V.

(Then enters the KING in soiled and tattered clothes)

THE KING. *(Sighing, with despondency)*. Alas, oh, alas !

The hostility of the great sage, the forsaking of friends, the sale of wife and son, and moreover this slavery to the Cāṇḍāla,—alas, of what terrible misdeed indeed are these the irresistible fruits obtained by me, a hard-hearted foolish person ? (1) *

(With distress). Oh, powerful is destiny ! For :

With my neck humbled down, the angry and mighty sage, having severed me from royal glory, completely destroyed three things.¹ Even in respect of these destiny who loves disaster became so cruel that my wife, son and myself, all indeed is lost in a moment ! (2)

(With reflection, heaving a long sigh, with distress). Oh, oh !

Grieving at night, distressed by affliction and emaciated in body, she thinks every day in her mind of the redemption which should surely be effected by me, and supports her life towards reunion with me. Oh, alas, she does not know me, a wretch, who has now arrived at this state ! (3)

(Sighing). O my child Rohitāśva,

O child, how do you, inclined to hundreds of wayward tricks on the lap of the nurses, [now] roll at last on the ground, having grown sleepy ? The urchins, who are

1 It would be better to read *na trayam* instead of *nas trayam* in the text, although this latter reading is authenticated by all MSS. The emendation would give better sense. It would mean that the sage, having severed the king from royal glory, did not completely destroy three things ; but destiny completed the destruction. The translation would then read : 'the angry and mighty sage, having severed me from royal glory, did not completely destroy three things. In respect of these, however, destiny etc.

harshly abusive to the ear, now order you about,—you whose order was greeted by hundreds of kings. (4)

(*Pathetically, after long reflection*).

This head is ready; let dangers fall, I welcome them. It is true to say that adversity is same as prosperity to those whose mind is contented after doing what is to be done. But, O child, you are distressing my heart today ; for you, who should have been reared on the lap, have been bitten unexpectedly by the cruel serpent of destiny without having fulfilled your duty.¹ (5)

(*With apprehension*). May evil be averted !² [I should have said]

By cruel fate you have been brought to a grievous state without fulfilling your duty. (5a)

(*Indicating quivering of the left eye and throbbing of the right arm*).

The left eye quivers and the right arm throbs. This appears to speak that both adversity and prosperity are imminent to me. (6)

(*With reflection*). Or, what is the need of thinking even now of adversity and prosperity ? The wicked and wretched Hariścandra is finished indeed ! For,

After this, what is adversity is prosperity indeed. To me, evil that I am, verily the door of prosperity is death. (7)

(*Enters without toss of the curtain a Cāṇḍāla*)

THE CAṆḌĀLAS. Ah, of the son.³

¹ This is unconsciously anticipating the incident of serpent-bite befalling Rohitāśva.

² Cf. *Veṇī-s.* i ad 6: *śāntaṃ pāpaṃ pratibātaṃ amaṅgalaṃ* ; on which Jagaddhara comments: *śāntaṃ pāpaṃ anākāṅkṣe* (i.e. syntactically isolated) *iti Bhaṛataḥ*. Obviously it was a conventional phrase.

³ From the immediate context of the king's speech, 'death' of the son is indicated; hence the king's apprehension. In Sanskrit dramaturgy such a device of cleverly indicating an imminent future event of an unpleasant nature is called *Patākā-Sthānaka*. Cf. *Uttara-rāma-carita* i. 38, where as Rāma

THE KING. (*With apprehension*). Sir, what of the son ?

THE CĀṆḌĀLAS. Oh, I am saying that a woman, weeping most piteously, is staying by the side of her dead son. So, go ever so quickly and take the blanket of the dead. I am now going to the master. (*Exit*).

THE KING. (*Walks about*).

(*Behind the stage*)

O my child, where are you ? Give me a reply.

THE KING. (*Listening, pathetically*). Alas, dreadful lamentation!

(*Then enters ŚAIBYĀ as indicated, acting as if in distress*)

ŚAIBYĀ. O my child, where are you ? Give me a reply. (*Acting as if stupefied and recovering consciousness*). O my child, it is not proper for you now to abandon my miserable self as I have been abandoned by your father. (*Becomes unconscious*).

THE KING. (*Listening and looking, with distress*). What—is this unfortunate woman also abandoned by her husband ? The cruelty of cursed fate everywhere and in every way !

ŚAIBYĀ. (*Rising up, in agitation*). How is it indeed ! Where is my little son gone ? (*Looking, and embracing*). O son, why don't you talk to me ? Do you not see, this is a great and terrible burning ground ; alone, I am afraid. (*As if insane*). What do you say ? That you were bitten by a black serpent coming out of the hollow of the tree, while you had been gathering flowers for the sake

bursts into a sublime apostrophe to his wife : *kim asyā na preyah param asabyas tu virabah* ('what of hers is not dear, save only unendurable separation') the Attendant enters and startles him by saying *apastbitah* ('is come'), thereby indicating the immediately following separation from Sitā, which Rāma dreads so much. A similar situation occurs in *Venī-s.* ii. *ad* 23, on the occasion of the breaking of the flag-staff of Duryodhana's chariot. It is a kind of dramatic irony, which produces an effect not unlike that made by Iago's Aside after an outburst of Othello (ii. 1. 185).

of the teacher ? (*In agitation*). Where is the black serpent¹ ? Why does it not bite me ? (*Looking around*). False, false ! Whence could this black serpent be here ? (*Sitting down, pathetically*). O my child, rise up, fetch for the preceptor untorn leaves of the Mālūra² and the sprouts of Kuśa grass growing on sesamum³ field. The time for his offering of oblation is passing. All the students of the Veda, having returned, will now offer oblations. (*Wants to raise up, with emotion*). What ! Have you truly gone far away, abandoning my ill-fated self ? Alas, I am undone, unfortunate that I am ! (*Becomes unconscious*).

THE KING. (*With distress*). Alas, these utterances would be very unpleasant even to cruel destiny.

SAIBYĀ. (*Recovering consciousness, with reproach*). O my husband, look now at the changed condition of the son who was once wayward on your lap. Always pitiless, where are you now, free with your unsuspecting heart ? But then, I was asked by you that this boy should be guarded with care ; that my wicked self has not been able to carry out.

THE KING. (*With great pathos*). Oh, the heart-touching lamentations !

SAIBYĀ. (*Looking at every limb of her son*). O my child, this strip of forehead of yours is indeed bright like the beautiful moon. These eyes, tender and white but reddish in the corner, have very well-knit eye-lashes. And this broad chest is strong with well-set frame of bones. What inauspicious sign then was seen on this body by accursed Death ? Or, what fault was there of my truthful husband because of my unfortunate self ? Righteousness is fruitless in every way ! The indications are not trustworthy, and men versed in the science [of signs] speak false ; for I was told many

1 The word *kṛṣṇāhi* would also mean, by Nitya-samāsa, a deadly poisonous serpent.

2 Either Bilva (*Aegle marmelos*) or Kapittha (*Feronia elephantum*).

3 Tila or *Sesamum indicum*.

times by those, who are expert in interpreting signs on the body and who have proved their trustworthiness,—‘this son of yours would become an upholder of the dynasty and a long-lived universal sovereign’. But everything has been falsified by the bad luck of my wretched self.

THE KING. (*With apprehension*). Why, this utterance appears to agree ! (*Looking searchingly, with tears*). Oh indeed

This head is shaped like a parasol; the long eyes extend up to the end of the broad forehead. The feet have marks of circles, the hands of lotuses ; the arms extend up to the knee. The waist is narrow ; the chest is broad ; the belly is small; and the hips are plump. Surely this child, marked by signs [indicative] of universal dominion, is the offspring of a royal family. (8)

(*Acting as if remembering, with despondency*). Alas, by this time the child Rohitāśva must be at this stage of life ; so my heart is apprehensive. Or, may all evil of my child be averted !

SAIBYĀ. (*With reproach, in the air*). O revered Kauśika, your wish is now fulfilled !

THE KING. (*With emotion*). What? She reproaches the revered Kauśika. There is nothing that does not agree in every way. So there is no need of suspecting her for another’s wife; this is Saibyā indeed. (*Looking long, pathetically*). Enough of doubt now, for :

This is that voice, languid as it is with piteous bewailings, which sounds like a deep-toned string-instrument. And these are those hairs, though disordered, which are curled and black like a swarm of bees. These are those emaciated limbs which cannot be recognised by me all at once. This is that loveliness which, soiled like an old picture, can be inferred from the lines of features. (9)

O my child Rohitāśva, where are you? Give me a reply. (*Falls insensible. Recovering consciousness and looking at the face of Robi-*

tāśva). Ill-fated I am, I recollect [his] infancy, when the sprouts of teeth have not appeared.

No longer shining forth is that face, decorated manifestly with auspicious and fragrant resin and adorned with slender and dangling locks, and [therefore] bearing the beauty of a lovely lotus crossed by bees. (10)

Alas, my child Rohitāśva ! Alas, the young twig of the solar dynasty ! Alas, the gladdener of the heart of Hariścandra ! Alas, the chief price for the redemption of angry Kauśika's fee !

No worship with sacrifice has been made, no gifts have been bestowed, no happiness worthy of the family has been enjoyed, no renown has been widespread,—O my child, you have gone to heaven, imitating the sprouting seed of the Indian fig tree fallen on a barren soil. (11)

Moreover, O child,

Your head is not sanctified by the water of royal consecration, your hands by gifts and your feet by the bowing down of the heads of enemies. Your arms are not marked by the scar of the bow-string. You are lost like the first moon of the lunar fortnight just making its appearance. (12)

(*With reflection*). Should I here approach and reveal myself to the bewailing queen? Or, it is not proper to agitate the poor woman already consumed by grief for her son by [revealing to her] this other changed condition of myself. (*Looking at himself*). You wicked and cursed Hariścandra, why are you not dead yet? After this, what more would you see? (*Becoming unconscious, and slowly awakening*). You wicked and cursed Hariścandra, that you do not yet discard your wretched life,—is it because you want to save yourself from the after-life of a suicide? Fie on you, you fool !

It is better even today to plunge into terrible and utter darkness; the horizon should not again be seen bereft of the moon-like face of the son. (13)

Moreover :

Andhaṃ-tamas, Krakaca, Bhairava, Pūya, Vīci, the terrible Asipatra-vana, Raurava and Sālmali,¹—in these forms of hell, there is no suffering which is equal to the sorrow born of the loss of a son. (14)

No need of delay then! Well, consumed by fiery sorrow for my son, I will extinguish myself by a fall from the bank of the Bhāgīrathī. (*Slowly walking, and as if remembering, with emotion*). Oh, oh, indeed, in degrees I forget myself as a slave. (*Reflecting, with despondency*). Alas, indeed, alas !

Those whose course of conduct is under their own control are fortunate; they can attain bliss by death. But the wretched persons who sell themselves are not their own masters even for discarding their lives. (15)

(*Acting as if distressed*). Then my unfortunate self is deprived even of this desire. For :

Of this terrible suffering there is surely remedy in fortitude. [But] this violation of the master's authority is a great calamity which cannot be averted. (16)

(*With resoluteness*). I will now accept the authority of my master by controlling myself, consumed as I am by fiery and unbearable sorrow, by the pouring of the emollient of true judgment. For :

Manifested in the middle and unmanifested at the beginning and at the end, by some caprice existing from eternity, the nature of this world, brought together in five parts,² is to attain that state of the fivefold [dissolution]. By the revolving of the breaking waves of oceanlike existence³ the incidents of union become the same as those of separation. I am in perplexity to understand what reason there can be, other than illusion of attachment, for the sorrow of wise men. (17)

1 Self-descriptive names of various kinds of Hell. See notes to this passage in the text.

2 That is, the five elements, namely, air, water, earth, light and space.

3 That is, successive births.

SAIBYĀ. (*Regaining consciousness*). What ! this wretched life does yet forsake me. What then should indeed be done now? (*Wiping tears*). Well, I will kill myself by hanging on this tree of the burning ground. (*Prepares a noose*).

THE KING. (*Looking, in a flurry*). Alas, this is another fruit of the misfortune of living now befallen ! So what should my unfortunate self do? (*Reflecting*). Well, let this be [done]. (*Retiring apart*).

The worlds of future existence have their paths well determined by the diversions of the pnatuity of one's diverse acts. By discarding the illusion of the unsubmissive, those who know the true nature of the future world, laugh indeed at this world. (18)

SAIBYĀ. (*Listens with surprise*).

THE KING. (*Again moving on another side, utters the words 'Those whose course of conduct' etc.*).

SAIBYĀ. (*Listening, and throwing away the noose, in agitation*). Fie, fie ! With my heart bent upon the festivity of death, even this state of slavery is forgotten by me, whose life is under the control of another. I will not be freed from this slavery even in another life [if I commit suicide]. (*Looking upward, with a long sigh*). O divine destiny, I cannot even receive death from your divine presence. Therefore, I am undone, ill-fated that I am ! (*Making herself fall, rising up hastily and wiping tears*). How long should I bewail now in this adverse state, terrible and irreparable ? After doing what the occasion demands, I should now purify myself by means of vows, fasting and religious observances and by pleasing the great Brahman by my service, proper to my state of slavery, so that my wretched self would not be reborn in this human world. (*Arranges the funeral pyre*).

THE KING. (*Looking, pathetically*). Ah, she has begun what is proper for the occasion. (*To himself*). Well done, O queen, well done ! Nobility of birth has not been transgressed even under the circumstances. So I will now approach and carry out the com-

mand of my master. (*Doing the same, with distress and despondency*). O queen,—(*With the speech unfinished covers his face*). O noble lady,

No one should perform the rites fit for the cremation ground without my knowledge and without making over the blanket of the dead. (19)

So bring me the blanket of the dead. (*Restraining tears, stretches his hand*).

SAIBYĀ. (*Acting as if frightened*). Good sir, stay at a distance, I am bringing you. .

THE KING. (*Stays, as if ashamed*).

SAIBYĀ. (*Drawing the cloth from the body of Rohitāśva and giving it ; looking at the hand, with surprise, to herself*). What,—this hand, marked as it is by the signs betokening a sovereign king, has been employed in this work ! (*Looking by degrees at every limb, with recognition*). Why,—this is my husband. (*In agitation*), Alas, my lord, help, help ! (*Making herself fall*).

THE KING. (*Moving away*). O queen, it is not proper for you to touch me who am defiled by servitude to a Cāṇḍāla. Recover yourself, recover yourself.

SAIBYĀ. (*Recovering*). Alas, alas, what is this ?

THE KING. This is maturity of one's acts. So enough of lamentation ! Bring me this [blanket].

SAIBYĀ. (*Makes over, with distress*).

(*Shower of flowers falls from the sky ; both look at each other, with amazement*).

THE KING. What,—shower of flowers from the sky ?

(*Behind the stage*)

O the liberality, O the character, O the fortitude, O the forbearance, O the truthfulness, O the wisdom of the wise Hariścandra ! (20)

ŚAIBYĀ. (*Listening with pride*). Ah, who is this now comforting my heart by praising the qualities of my husband ? But enough of words of praise ! Even my husband feels this change of fortune. Righteousness is utterly in vain. Everything is crying in the wilderness. All knowledge is dancing in the dark.

(*Then enters RIGHTEOUSNESS*)

RIGHTEOUSNESS. O thou great devoted wife, thou great king Hariścandra, what ! am I really in vain ? Look then,

I have come now to make a gift of those worlds, sanctified by the presence of the Supreme Spirit, which are difficult of access to other kings by means of truthfulness, charity and energetic action. (21)

So there is no need of despondency. Child Rohitāśva, breathe [again], breathe.

THE KING. (*Looking, with delight*). What,—is he the god Righteousness ? O god, I salute thee.

ŚAIBYĀ. O god, I bow to thee.

ROHITĀŚVA. (*Awakens by slow degrees*).

RIGHTEOUSNESS.

O child, protected righteously by your father, breathe again, in order to rule over the subjects for a long time by your life revived from death. (22)

ROHITĀŚVA. (*Rising up*). Why,—is it mother ? But by whom have you been brought to this place ?

ŚAIBYĀ. Dear son, by my own fate.

RIGHTEOUSNESS. O child, this your father, who is a guest of the world of the Supreme Spirit, is in front of you.

ROHITĀŚVA. Father, save me, save me ! (*Throws himself*).

THE KING. O my child, defiled by slavery to a Cāṇḍāla, I am not fit to be touched by you.

RIGHTEOUSNESS. O king, enough of such piteous words now ! For :

That Brahman, with his wife, who purchased her [Śaibyā], that Cāṇḍāla, and where that kingdom of yours is, —O king, to understand all this secret in their reality, I give you now divine eye-sight. (23)

Who, who is there of the aerial chariots?

(*Entering*)

AN ATTENDANT. Let your divine self command.

RIGHTEOUSNESS. Be at this place.

THE ATTENDANT. Here I am.

RIGHTEOUSNESS. O great king, mounting the aerial chariot look at all this, as it is, with divine vision.

THE KING. As your divine self commands. (*Mounting the divine chariot, as if in meditation*). What an error, what an error ! The revered Kauśika, satisfied by the service of the Sciences, has released our kingdom to the ministers.

RIGHTEOUSNESS. O king, the sage acted like that only for testing your truthfulness and not for the greed of kingdom. So you need not be agitated. Look at all this with a tranquil mind.

THE KING. (*Again as if in meditation, with delight*). O queen, I congratulate you.

That naturally kind-hearted Brahman, accompanied by his wife, who purchased you, was indeed no other than the two Śivas, husband and wife. That person, who was my purchaser, was verily the god Righteousness himself. Therefore, the dart [of sorrow] in my mind is now appeased. (24)

RIGHTEOUSNESS. Then anoint the child Rohitāśva in the kingdom of the earth.

THE KING. O revered god, as thou dost command.

RIGHTEOUSNESS. A throne, a throne; an umbrella, an umbrella; a chowrie, a chowrie; a pitcher, a pitcher !

THE ATTENDANT.

Here is brought this throne, studded with bright gems, and this [royal] umbrella resembling the full orb of the autumnal moon; this pair of chowries, white as the spread of moonlight, with their gold handles; this water in pitchers, brought together from seas on all sides. (25)

(Righteousness and Hariścandra act as if anointing Rohitāśva)

RIGHTEOUSNESS. *(Looking upwards).* The coronation festivity of the child Rohitāśva is being greeted happily by deities passing in aerial chariots. Thus:

These rivers bear pitchers filled with waters from places of pilgrimage. The sweet and deep sound of drums pervades all directions. These young divine maidens dance, throwing showers of Mandāra flowers. These guardians [of the four quarters] of the world are serving the king by their individual manifestations. (26)

All duty is finished. Now ascend the world of Brahman.

THE KING. O revered god,

When the angry Kauśika, biting his lips, was engaged in scolding, those of my subjects, who said to me with their faces afflicted with freshly flowing tears—O lord, where are you going leaving us, utterly undone (*khalu gatān*), without a protector, take us with you—how can I, leaving them, go in selfishness, to the world to which I am ordained by you? (27)

RIGHTEOUSNESS. O king, how can such be the destiny of the subjects whose nature is high or low according to the diversity of their own acts?

THE KING.

With those subjects alone, I want to enjoy those worlds for a moment, for [even] half a moment. Or let those worlds ordained by you be theirs by the force of just my own merit alone. (28)

RIGHTEOUSNESS. (*With wonder*). Oh, the extraordinary character of this royal sage! O king, the eternal worlds have been earned for yourselves and your subjects by this other store of merit brought about by this gift of your own merit. Then tell me, how can I again benefit you with what is desirable.

THE KING. O revered god, there is something desirable even after this? For,

By the acquisition of the Sciences, even the sage has discarded his false indignation on me. Even this child—regaining his life, has attained universal sovereignty. O revered god, even you have been directly seen by me. I have attained also the same world with Brahman. Whatever desirable again would there be other than this which I shall pray for? (29)

Still, let this be

Let the earth be prosperous in harvest and bear good and contented people. Let the king be victorious. Let those who appreciate merit favour even the particle of merit, which poets put into their own composition. (30)

Moreover,

He, who having directed the staging of this play, himself intensely thrilled with joy, bestowed every day unstinted heaps of clothes, ornaments and gold,—let the fame of that Kārttikeya, son of a Kṣatriya, extend over this world, even beyond the milk-ocean, along with the fame of the poet preceding it. (31)

(*Exeunt omnis*)

End of Act V.

*Here ends the drama THE FIERCE KAUSIKA composed by
Arya Kṣemiśvara.*

INDICES

PĀDA-INDEX OF VERSES

akṛtvā mat- IV. 23a.; V. 19a.
 atahperam yat V. 7a.
 adattvā mṛta- IV. 23b.; V. 19b.
 adyaprabhṛti II. 29c.
 adya vidyāḥ IV. 32b.
 anugrahūya IV. 36c.
 anṛṇasya mama III. 35a.
 antargūḍha-virūḍha II. 8c.
 andhamtamaḥ V. 14a.
 andhe tamasi V. 13b.
 anna-kṣayūdisu II. 25a.
 anyeṣāṃ ye V. 21a.
 aparicitāni katham IV. 6d.
 aparibhṛaṣṭa- III. 35c.
 aparvaṇy evendoḥ I. 23a.
 api vinihitāḥ I. 28c.
 api savitur malini- III. 24d.
 apūrayitvā dvija- III. 11b.
 abhipatati jñane I. 12a.
 amī nāḍījaṅghā- IV. 18c.
 ayaṃ kathayati I. 20d.
 ayaṃ te nīkampa- II. 11c.
 ayam asau gaganū- IV. 14a.
 ayācitopasthita- IV. 26a.
 arātibhiś ca II. 27c.
 aruṇa-nayanam I. 2a.
 avadhiṃ kṣantum II. 29d.
 aśaptasya III. 35b.
 astam gaścadi IV. 16a.
 astam ravau III. 14a.
 astrāṇy amūni II. 31b.
 asyaiva vyāpinībhiḥ I. 1b.
 ahamkāra-tyāgāt II. 15c.
 aho dānam V. 20a.
 aho dūrād dūram II. 12c.
 aho dhatryam V. 20b.
 aho satyam V. 20c.

ākiryantām sthālāni II. 2c.
 ājñāpayanti vaṭavaḥ V. 4d.
 ājñā-vyatikrama-sahaḥ IV. 24b.
 āḍibaka- II. 25c.
 ātma-vikrayipāḥ V. 15c.
 ātmādvaitam tu IV. 27d.
 ātmānam eva III. 9a.
 ātmā vikṛiyate III. 16d.
 ānandam arpayati I. 8d.
 ānanda-ślathitāḥ I. 3a.
 ānamrā kusumoccyāc II. 13b.
 āpto dātum V. 21d.
 ābhāti sūkṣad iva IV. 25d.
 āmūlam kvacid uddhṛtā II. 13a.
 ārādhyo'yaṃ III. 25a.
 ārān mustā- II. 1b.
 āropayāmi I. 27c.
 āvṛnudhvam ato I. 5c.
 āsādyā sadyo IV. 34b.
 ā skandhūd- IV. 17a.
 āstīryantūm II. 2a.
 āhivāhi- III. 1b.
 āhur yaṃ na III. 4d.
 iti gaditayāśliṣṭo I. 2d.
 iti me nīcitā II. 27d.
 ittham kopakaśāya-locana- I. 10c.
 ittham prārthitam III. 19c.
 idam kathayati V. 6d.
 idam tat katra- I. 26a.
 idam adya IV. 1a.
 idānim maraṇam V. 7d.
 imā mūrchanty amāḥ IV. 8a.
 iyam api punaś chātvā III. 10c.
 ugrais tapobhir II. 4b.
 utsāha-buddhi- I. 29c.
 udayat-pucchāgra- IV. 7b.

tamo vibhidya IV. 36a.
 tarala-kāla- IV. 14b.
 taru-stambhe devyāh IV. 12c.
 tava sapulakāh I. 28a.
 tavaiva dāsātāh III. 33a.
 tasya kṣatra-prasūteḥ V. 31c.
 tasyā na I. 16c.
 tasyūpy ayaṁ IV. 24d.
 tasyaiṣa bāṇa- II. 17c.
 tasminn arakṣite III. 9c.
 tān evāhaṁ V. 21c.
 tāny aṅgūni V. 9c.
 tāmbūla-rāgo'dhara- I. 15a.
 tāra-nārāsthi-kirṇaṁ IV. 15b.
 tāvan na me II. 34d.
 tā vayaṁ samu- IV. 33d.
 tṛṇaṁ maulau III. 21c.
 tenādhunā manasi V. 24d.
 teṣūm api priyatamā III. 26d.
 te cāmi V. 9b.
 tyaktā mayā II. 33c.
 tyaktās te suhrdaḥ III. 18b.
 tyaktvātmambhariḥ V. 27d.
 trāsākuṅcitam II. 9b.
 trailokya-grāsa- II. 20d.
 tvam devi II. 33b.
 tvad ājñāṁ IV. 32d.
 tvad durnayoddipita- II. 34c.
 tvam ātmano I. 18c.
 tvayi tiṣṭhati IV. 33a.
 tvarayati guror bhaktyā IV. 4a.
 tvām adya pārthiva- V. 4c.
 tvām apy adya II. 22d.
 dāpṣṭrām arpayatīva II. 9d.
 dakṣasya cādhvara- II. 3b.
 daṇḍaṁ varāṅgi I. 22c.
 dattāpradāne-kupitena III. 13c.
 dattvairāṇā dvija- III. 4a.
 dadāmi pālayam I. 6a.
 dātavyaṁ rakṣa- II. 26a.
 dānāḥ karau V. 32b.

dārāḥ sūnur idaṁ III. 5a.
 dārāṇāṁ tanayasya III. 18c. ; V. 1b.
 dāruṇasyāsyā V. 16a.
 divi vyāvalgadbhiḥ II. 12a.
 divyaṁ cakṣuḥ V. 23d.
 diśāṁ dāho I. 23b.
 duḥkhena yūs tanaya- V. 14d.
 duḥsvapnotpāta- I. 24c.
 durārādhye tasmin IV. 3a.
 durvāra-vini- V. 16c.
 durvārāṇi mayā V. 1c.
 duskale kkhu III. 1d.
 dūraṁ kutūhala-vaśāt II. 6a.
 dṛpyad-vasiṣṭha- II. 24b.
 dṛṣṭaṁ kim api I. 5a.
 dṛṣṭaḥ sāksāt V. 29c.
 dṛṣṭv ākrṣṭa- II. 22c.
 deyaṁ rakṣyā II. 27b.
 devas traiguṇya-bhedāt I. 1a.
 devi-bhāvaṁ nītvā III. 23a.
 daityāṅganū-vidhi- IV. 31b.
 dordarpādhyah I. 4d.
 doṣānudasyati I. 8c.
 -dyuti mukhaṁ V. 10d.
 dhanyāḥ prayūnti I. 17c.
 dhanyāḥ svādhīna- V. 15b.
 dhātri-jaṇāṅkaśata- V. 4a.
 dhārā-bhinnāñjana- IV. 22c.
 dhārā-sikta-tṛṇāgra- III. 18a.
 dhik tapo dhik III. 27a.
 dhik prāṇinām III. 15b.
 dhig jñānaṁ III. 27b.
 dhino'tinduh IV. 30d.
 dhīrāṇāṁ niścalaṁ IV. 35d.
 dhunvantaḥ pakṣapālīḥ IV. 17b.
 dhairyam asty eva V. 16b.
 dhruvam adhunā III. 24b.
 na kathamein na IV. 30b.
 na dṛṣṭā na III. 33c.
 na nirdoṣaṁ na I. 5b.

- na punar vīkṣitā V. 13d.
 na mama vaśitvam II. 18d.
 na muktaṃ tenaitat III. 7d.
 naraṃ vāmārambhaḥ III. 21d.
 narāsthi-bhūṣojjala- IV. 25b.
 na śmaśāno- IV. 23d.; V. 19d.
 nāgair bālapayoda- III. 19b.
 nāthaitān kva V. 27b.
 nūyātaḥ śaṭha I. 11c.
 nūrhanti sarva- II. 28a.
 nūśliṣṭā yad alakṣitena I. 13c.
 nūhaṃ tathā I. 22b.
 niḥśvasya priyayā I. 10d.
 nijam tad iyam III. 20d.
 nija-kula-pari- III. 24c.
 nidrālasaṃ bhaṅgam I. 9a.
 nidrā-vidheyāruṇa- I. 7a.
 niruddho durbuddheḥ III. 12b.
 nivartate mayi I. 19b.
 nivṛtta-pañcendriya- IV. 26b.
 nītavān asi III. 27c.
 nīpa-skandhe kuhariṇi II. 14a.
 nūnaṃ bhūpa-kulār-kuraḥ V. 8d.
 nūnam abhyudayo V. 7b.
 nṛtyanty etūḥ V. 26c.
 nṛpair uccaiḥ I. 26d.
 neṣṭaṃ na dattam V. 11a.
 naiteṣu santi V. 14c.
 nopālabhaḥ I. 16d.
 nyagrodha-bijā- V. 11c.

 pañcatvam prakṛtiḥ V. 17b.
 pañcānām api III. 28a.
 patati vārinidhau IV. 14d.
 patanty ete grdhraḥ IV. 7c.
 patito mama II. 32d.
 patnī cāsyā III. 25b.
 patrāvaliṃ I. 27d.
 pade pade II. 16a.
 panthānam eṣi yad I. 6c.
 para-grha-paricārikā III. 23b.
 parasparānu- III. 22c.
 parāṃ śūntim II. 15d.
 parijana-vanito- IV. 6c.
 pariluṭhati lalāṭe I. 21a.
 pariśāntaṃ vyasaneṣu IV. 1d.
 parīksitaṃ satyaṃ III. 31c.; 28c.
 paresām upa- IV. 30a.
 paścād anviṣyamāṇaḥ II. 1d.
 paśyanty o'smān II. 14d.
 paśyāmi yāvat II. 34a.
 pāda-nyāsaḥ skhalati IV. 22b.
 pāpasya paśyasi III. 26b.
 pāpasyābhīyudaya- V. 7c.
 pāre kṣīrākhyā-sindhora V. 31d.
 pitrā dharmeṇa V. 22b.
 pibatya eko'nyasmāt IV. 19a.
 putradārātma- I. 6d.
 putraprītir bhavānyūḥ III. 2b.
 putrānanendu-V. 13c.
 puraḥ pārśve II. 10c.
 puro laksyāsatti- II. 11b.
 purṇaṃ dhanaiḥ II. 28c.
 pūrṇe'vadhāvapi III. 13a.
 prajāgara-kṣāma- I. 7b.
 praṇāśād vidyānāṃ III. 12a.
 pratanu-lola-jatā- V. 10b.
 pratiśrutāṃ samprati III. 11a.
 pratyagrūgata-bāṣpa- V. 27c.
 pratyāṅgam ujñvalayati I. 8b.
 pratyāṅgam uddhata-śikhe II. 17d.
 prathita-maṅgala- V. 10a.
 prabhraṣṭa-kunḍalam III. 29d.
 pramudita-sujanā V. 30a.
 pralambante ghaṇṭhāḥ IV. 12b.
 pravartanīyāḥ IV. 23c.; V. 19c.
 pravrajyābhīḥ III. 6b.
 praśānta-ramyūṇi II. 16b.
 prasavūṅkura- I. 26b.
 prāṇa-tyāgūd bhavati III. 6d.
 prāṇa-tyāge'pi V. 15d.
 prāṇūnām avalambanaṃ V. 3c.

prūtaḥ saroja- I. 19c.
 prāptaḥ prūptaḥ II. 1c.
 prārabdha-sūdhana- II. 23a.
 prārabdhasya praśamana- I. 25b.
 preta-vimāna-priye IV. 13b.
 pretāśini bhairavi IV. 13d.
 pretūsthi-raudra- IV. 13c.

bahirdhūrā-siktaṁ III. 12d.
 bahu-ṇalaka- III. 1c.
 bālūgra-bhūga-paripāṭi- II. 30d.
 bālātapālaka-sahā I. 9d.
 bāhuḥ sphurati V. 6b.
 brahmaṁś cūṇḍāla- III. 33d.
 brahmasva-dagdhaḥ III. 11c.
 brahmasvopahataṁ III. 5c.
 brūhmaṇyāya prati- I. 6b.
 brahmendra-vāyu- IV. 24c.

bhagavati caṇḍi IV. 13a.
 bhartur ājñā- V. 16d.
 bhavati tathāpi II. 18b.
 bhavatu mahī V. 30b.
 bhavantu lokāḥ V. 28d.
 bhāryā-tanaya- III. 30b.
 bhinatty akṣor mudrāṁ IV. 9a.
 bhīrūṇāṁ bhayadaṁ IV. 10c.
 bhūmau ciraṁ V. 4b.
 bhūyād bhūtyai I. 25d.
 bhūṣaṇānūdarāḥ I. 20b.
 bhṛgūgārāmbhas tad idam V. 25d.
 bhṛtyasya paramo III. 17d.
 bhaikṣyādvaitaṁ tapo- IV. 27a.
 bhaikṣyāśi dūrataḥ III. 34a.
 bhramarīva pipāsītā I. 19d.
 bhraṣṭaḥ sva-yūthāt I. 7d.

madana-jaya-patākā I. 21b.
 maddṛṣṭi-pāta-bhaya- III. 29a.
 madhupa-laṅghita- V. 10c.
 madhye vyaktaṁ V. 17a.
 manah sambhogebhīyaḥ II. 15a.

manovṛttiḥ pumsām IV. 29c.
 mantraiḥ pūtaṁ I. 25a.
 man-nirṇaye kulapatiḥ I. 22d.
 man-mārgārpita-netrayā I. 11b.
 manvūnā sumukhī I. 13b.
 mama kara-pariṣvaṅga- I. 28d.
 mama vidhi- III. 24a.
 mamaiva vā V. 28c.
 mayā dhriyante III. 31a.; IV. 28a.
 mayū muneḥ II. 32a.
 mayi yasyūḥ I. 18a.
 mayi vinipatitūsi IV. 5c.
 maraṇān nirvṛtiṁ V. 15a.
 mahiśa-mahāśula- IV. 11b.
 mahotpātodarkaḥ I. 23d.
 māna-granthau I. 17a.
 mām ānamra-śirodharaṁ V. 2a.
 māyām iṣāritavatā II. 6b.
 mithyāparādha- I. 27b.
 mithyopālambha- I. 17d.
 mucyantaṁ śṛṅghalābhyaḥ II. 2b.
 munau viśvūmitre IV. 3b.
 muṣṭi-grāhyaṁ timiram abhito IV. 22a.

muha-metta-mahula- III. 1a.
 muhur dūraṁ yāto II. 10b.
 muhur muhur vaktram I. 9c.
 mūrdhābhiṣeka-payasā V. 12a.
 mṛṇūlibhīḥ kīrṇāḥ II. 7a.
 mṛta-kambala-hāritā IV. 1c.
 mṛdu-pavana-vidhūto- I. 21d.
 mṛdnūsi duṣṭa II. 6d.

yaḥ saṁśritya I. 4a.
 yataḥ saṁhartāsau II. 5c.
 yato dhātā II. 5a.
 yat satyaṁ kṛtakṛtya- V. 5b.
 yat satyaṁ durvilāṅghyā III. 2d.
 yathā duḥkhaṁ duḥkhaṁ IV. 29d.
 yatheṣṭa-vyūpārās tvayi IV. 9d.
 yad añjanaṁ I. 15b.
 yadi tapana-kulocitā IV. 5a.

yadi nāpnoṣi III. 14b.
 yadi bhānau I. 16b.
 yadi vimale śaśinaḥ IV. 5b.
 yad yad ādiśati III. 17a.; III. 34c.
 yad yad daivam śāsti III. 25d.
 yady api śriyam I. 20a.
 yady uktaṃ tat III. 22d.
 yad vāñchanti III. 6a.
 yad viśleṣayatāpi V. 2b.
 yad vairam muni-sattamasya V. 1a.
 yan nāsyā nava-nīla- I. 13d.
 yaś cāṇḍālo V. 23b.
 yasya prasādāt I. 26c.
 yasyādbhutaṃ kathayataḥ III 3a
 yasyaitāni phalāni V. 1d.
 yasyopayogāt IV. 34a.
 yācñā-dainyam III. 8b.
 yām antarikṣa-nagarim II. 30b.
 yugānta-pavanā- IV 36b.
 yuvayor eva III. 22b.
 yenātmā tanayaḥ V. 2d.
 yenādiśya prayogaṃ V. 31a.
 yeṣāṃ priyā na III. 26c.
 yoddhavyaṃ II. 26b.
 yo vajra iti II. 32b.

rakṣyāḥ prānā III. 25c.
 raṭanty ete yasmin IV. 12d.
 rathas tūmstān II. 11d.
 rathyāmbara- III. 34b.
 rājan guhyaṃ V. 23c.
 rūja-pratigraha- II. 25b.
 rājñāṃ mudhaiva I. 29d.
 rājyād iva svād II. 34b.
 rudati ca tadā IV. 4b.
 rōmāñca-bhinna- III. 3b.

lakṣārdham yad idaṃ III. 22a
 lakṣeṇāyaṃ III. 16c.
 labdhādwaitaḥ IV. 22d.
 labdhodayaḥ V. 12d.

labdhvā prāṇān V. 29b.
 laskaṣu maṃ IV. 11d.
 lasan-mastiskāktā IV. 8d.
 līlām āsādyā II. 20c.
 līlā-saṃbhṛta-maṇḍano- I. 11a.
 loka-trayaṃ hariḥ II. 4d.
 loka-dvayam III. 9d.
 loka-dvaya-prati- III. 15a.
 lokān prajābhīḥ V. 28b.
 vacaḥ parimitaṃ III. 20c.
 vatsa tvaṃ tu V. 5c.
 vandyo nāsyeti I. 1c.
 vapur vyūḍhoraskaṃ III. 21b.
 vayya-stūpaṃ gade IV. 16b.
 vayya-stūpa- III. 32c.
 varam adyaiva V. 13a
 varam ānṛyam III. 33b.
 vasatir ghorataraṃ IV. 1b.
 vastrālaṃkāra-hemnaṃ V. 31b.
 vahati paritas tāpaṃ III. 10b.
 vahati havih II. 18a
 vāgbhis tu śu-ka- III. 13b
 vāṇijyaṃ dhana-mūlam III. 8c.
 vārāṇasīti vasudhā- II. 30a.
 vāso valkalam II. 19a.
 vighnaiḥ paṭair iva IV. 31d
 vicchinnām anubadhnatī I. 13a.
 viḍambayan vatsa V 11d
 vidūrād abhyastaiḥ IV 7a.
 vidyā-trayaṃ hariharātma- II. 4a.
 vidyā-praṇāṣa- II. 21c.
 vidyā-lābhān munir V. 29a.
 vidyās tvad vipadāṃ IV. 33c.
 vidhṛta-vidhṛtaiḥ IV. 4c.
 vidhvaṃsa-vibhrama- II. 3d.
 viprāṇām svasti- I. 24b.
 vimuktas tat-pāpāt III. 7c.
 vimucyante jantor III. 7a.
 viyogeṣu snehān II. 15b.
 virūḍha-kalpa- IV. 34c.

virūḍha-mārgāḥ V. 18b.
 vivṛṇudhvaṃ guṇān I. 5d.
 viveka-pradhvaṃsāt IV. 29b.
 vihasyate sā V. 18d.
 vihāya māyūm V. 18c.
 vihita-vṛthodgama- I. 12b
 vṛṣa-skandhaṃ III. 21a.
 vetāla-vajra-gutikā- IV. 31a.
 vellad-ghanāṃśuka- III. 29c.
 vellacchaśāṅka- III. 3d
 vaivasvatair nṛpa- II. 33a.
 vyatītya' śaṃsūra- IV. 26c.
 vyasanābhvyudayau V. 6c.
 vyādhūyantāṃ kṛtāntaiḥ II. 2d.
 vyālolā kavari I. 14c.
 vyāvalgita-bhrū- III. 3c.
 vyūśaktākula- II. 8b.

śambhoḥ pādābja- III. 2a.
 śambhoḥ samūdhir II. 3a.
 śambhor nṛtyāvatare I. 1d.
 śayyopūnta-vivartanaiḥ I. 11d.
 śavva-maśānū- III. 32a.
 śūkhāgrūlambi- IV. 17c.
 śūnteh svastyayanāt I. 24a.
 śāpānalas tvayi III. 13d.
 śāpāya dhāvati II. 23b.
 śāpārho vū III. 14c.
 śāsanāskhalanaṃ III. 17c.
 śikhī vegūd antaḥ III. 12c.
 śiras tad vairiṇcaṃ III. 7b.
 śirāṃsi meroḥ IV. 34d.
 śiro nāraṃ IV. 21c.
 śiro yad avagunṭhitam III. 20a.
 śivāḥ krūrākrandaiḥ IV. 8b.
 śivā śṛṅkopānte IV. 9b.
 śeṣasyārthe III. 30c.
 śoa-vioṇhi- III. 1b.
 śocanti rajanīṣu V. 3a.
 śraddheyam āgama- II. 30c.
 śramodgīrṇaiḥ phenaiḥ II. 7c.

śreyāṃsi vivṛta- IV. 32a.
 ślāghyā cāṇḍāla- III. 35d.
 śvāsodreka- II. 9c.
 saṃdhyā-vadhyāsra-śoṇaṃ IV. 15a.
 saṃdhyāruṇa-puraḥ- IV. 36b.
 saṃprāpto'vadhīr III. 5b.
 saṃbhrāntāḥ kṣaṇam I. 3b.
 saṃsūrārṇava-vīci- V. 17c.
 sa eṣa II. 32c.
 sakhībhir upa- I. 17b.
 sajjo maulir ayaṃ V. 5a.
 satūṃ caivānu- I. 24d.
 satyaṃ ca māṃ III. 31b.; IV. 28b
 satyaṃ rakṣāmi III. 9b.
 satyair dānaiḥ V. 21b.
 sadyaś chedam amī II. 13d.
 sadyoviyoga- I. 7c.
 samāśvasiḥi- V. 22a.
 samupāhṛtya II. 29a.
 sarastīre dhārāḥ II. 7b.
 sargūntarāharaṇa- II. 24c.
 sarvaṃ kalam apekṣate III. 8d.
 sarvasva-dāna- II. 28b.
 sarvāṇi tejāṃsi II. 16c.
 savyetaras tu II. 23d.
 sāndraḥ snigdhaḥ V. 26b.
 sā vānī V. 9a.
 siddhayaḥ kama- IV. 32c.
 sukhaṃ vā duḥkhaṃ IV. 29a.
 sukhāny avāptāni V. 11b.
 sutanu gṛhītāhutivat IV. 5d.
 sutanu śaśinaḥ I. 2b.
 sulabhaṃ sarvaṃ IV. 27c.
 seyaṃ kalpa-lateva III. 19d.
 so'haṃ jagat-traya- II. 3c.
 sthagita-mukhīṣu I. 12d.
 sthairyam cale I. 29b.
 snāyiv-asthi-granthi-sāraṃ III. 2c.
 spandate vāma- V. 6a.
 sphurati ca kim akāṇḍe I. 21c.

sphurad vidyul-lolaṃ II. 10d.
 sphuradbhir nirvārya- IV. 21b.
 smṛtvā tāmyati III. 4b.
 srajaṃ api yā IV. 6b.
 svakarma-vaicitrya- V. 18a.
 svayonim āsādyā II. 16d.
 svādhīno'yaṃ III. 14d.
 svārthaḥ sa teṣāṃ I. 15d.
 svaiḥ svair aṃśaiḥ. V. 26d.
 hata-vidhi-vaśāt III. 10d.

harir goptā II. 5b.
 hariścandra iva I. 6c.
 hariścandram imāṃ III. 27d.
 hariścandrasya V. 20d.
 hā kaṣṭhaṃ yad imāṃ V. 3d.
 hāraś ca kaṣṭha-graha- I. 15c.
 hṛdaye mat- I. 18b.
 hṛṣyan-nakṣatṛaṃcāraughaṃ IV. 15c.
 hemnāṃ lakṣaṃ II. 29b.
 hemnā meru-vasuṃkṣhareva III. 19a.
 helā-vakṛita- II. 8a.

INDEX OF PRAKRIT WORDS

1. *Saurāsenī*

a(=ca) I *ad* 20.; V *ad* 7.
 aam III *ad* 17; V *ad* 7; V. *ad* 19.
 aāraṇa—aūraṇo V *ad* 7; V *ad* 20.
 ambam III *ad* 25.
 akhaṇḍida—akhaṇḍidāim V *ad* 7.
 aṅga—aṅgehim I *ad* 20.
 acchi I *ad* 28.
 ujja—I *ad* 4.
 ajjo I *ad* 5; III *ad* 19; III before 22, III *ad* 22; III *ad* 25.
 ajjeṇa I *ad* 5.
 ajjā II *ad* 16; III *ad* 17; III *ad* 18; III *ad* 19.
 ajjautta—I *ad* 28; III *ad* 17; III *ad* 25; III *ad* 26; V *ad* 7; V *ad* 19.
 ajjautto I *ad* 15; I *ad* 18; I *ad* 20; I *ad* 26; III *ad* 22; V *ad* 19; V *ad* 20.
 ajjautte I *ad* 17.
 ajjauttam III *ad* 22.
 ajjauttassa I *ad* 26; V *ad* 7; V *ad* 20.
 aṭṭhi V *ad* 7.
 aṇattha—aṇattho I *ad* 9.
 aṇatthādo I *ad* 9.
 aṇavarādhāmūṇa — aṇavarādhāmāṇṇo II *ad* 16.
 aṇavekkhanta—aṇavekkhanto I *ad* 7.
 aṇādha I *ad* 9.
 aṇādhāo II *ad* 16.
 aṇugahida—aṇugahidā III *ad* 19.
 aṇuciṭṭhidum I *ad* 28.
 aṇusoanta—aṇusoanto I *ad* 12; III *ad* 26.

aṇṇa—aṇṇo III *ad* 18.
 aṇṇam I *ad* 9; V *ad* 7.
 aṇṇassim V *ad* 18.
 attā —attaṇo I *ad* 15; V *ad* 22.
 attānaam I *ad* 12; I *ad* 28; V *ad* 17, 18.
 attambhara—attambharo III *ad* 17.
 adikkantam I *ad* 12.
 adikkamidum III before 22.
 adikkāmadi V *ad* 7. see √kram.
 adibhūmiṃ I *ad* 17.
 adimetta I *ad* 17.
 addha III. *ad* 17; III *ad* 22.
 adhavā V *ad* 20.
 andha I *ad* 7.
 andhāra V *ad* 20.
 appadīra V *ad* 18.
 appamāṇa—appamāṇam V *ad* 7.
 appā I *ad* 14.
 ammo V *ad* 20.
 araṇṇa I *ad* 28; V *ad* 20.
 √arh—arihadi III before 22.
 alakkhaṇa—alakkhaṇam V *ad* 7.
 alia I *ad* 16.
 aliam III before 19; V *ad* 7.
 aliavādiṇa—aliavādiṇo V *ad* 7.
 avaciṇanta—avaciṇanto V *ad* 7.
 avacchima—avacchimo III *ad* 17.
 avatthantara—avatthantaram V *ad* 7; V *ad* 20.
 avasida III *ad* 22.
 avisasaṇīṇa—avisasaṇīṇam I *ad* 15.
 √as—mhi III *ad* 19; III before 22; III *ad* 22; V *ad* 7; V *ad* 18.
 si V *ad* 7.

asaraṇā—asaraṇāo II *ad* 16.

aṣaṃ—I *ad* 9; I *ad* 28.

mama I *ad* 9.

mac I *ad* 14; I *ad* 18; V *ad* 7;
V *ad* 18.

maṃ I *ad* 15; I *ad* 17; III *ad* 17;
III *ad* 18; III *ad* 19; III be-
fore 22; III *ad* 22; III *ad* 25;
III *ad* 26; V *ad* 7; V
ad 17.

aṇiṇivesa—āṇiṇiveso I *ad* 14.

āsa I *ad* 28.

ākaṇṇaṇa I *ad* 28.

āṇṇattam I *ad* 28.

ārūḍhaantī V *ad* 18.

ālavanta—ālavanto I *ad* 17.

āvuka III *ad* 25.

āsana—āsanaṃ I *ad* 18.

āsatta I *ad* 14; V *ad* 18.

√i—edu I *ad* 6; I *ad* 24.

ehi I *ad* 12.

√i+apa--avehi III *ad* 25.

idaṃ—imaṃ V *ad* 20.

imiṇā I *ad* 26; III *ad* 18.

imassa V *ad* 19.

imassiṃ III *ad* 17; V *ad* 18.

imchiṃ I *ad* 20.

imādo V *ad* 18.

see aam.

ido I *ad* 7; III *ad* 17.

indanīla I *ad* 28.

√Iks+pra—pekkhāmi I *ad* 9.

pekkha I *ad* 13; V *ad* 7.

pekkhasi V *ad* 7.

īdiso III *ad* 18.

uggāra I *ad* 28.

uccaranta I *ad* 28.

ujjāra I *ad* 20.

uṇa I *ad* 4; I *ad* 9; I *ad* 28.

uṇṇamida I *ad* 28.

utthida—utthido I *ad* 28.

ummesa I *ad* 7.

uvagada—uvagadaṃ III before 22.

uvajjhāa III *ad* 19.

uvajjhāo III before 19; III *ad* 25.

uvajjhāssa V *ad* 7.

uvaṇḍa I *ad* 13.

uvaṇḍo V *ad* 19.

uvāmbha—uvāmbheḥiṃ I *ad* 17.

uvaviṭṭha—uvaviṭṭha I *ad* 13.

uvāa—uvāaṃ I *ad* 28.

uvvandhira V *ad* 17.

uvvahanta—uvvahanto I *ad* 28.

cāṇī V *ad* 7.

edaṃ—I *ad* 14; I *ad* 18; I *ad* 28;
V *ad* 7; V *ad* 17.

eso I *ad* 9; I *ad* 22; I *ad* 28;
III *ad* 19; V *ad* 7.

esa I *ad* 13; III before 22.

edassa I *ad* 17; III *ad* 22.

edao II *ad* 16.

edassim V *ad* 17.

ettha I *ad* 18; V *ad* 7; V *ad* 17.

odārīda I *ad* 28.

kakkara I *ad* 28.

kajja kajjaṃ III *ad* 26.

kajje III *ad* 17.

kaṭṭhiṇa V *ad* 7.

kaḍappa--kaḍappo I *ad* 28.

kaḍāra I *ad* 28.

kaṇṭaa I *ad* 28.

kaṇṇa I *ad* 28.

kaṇḥhiṇā V *ad* 7.

kaṇḥhiṇā V *ad* 7.

kadatttha— III *ad* 22.

kidattho V *ad* 7.

- kadanta V *ad* 7.
 kadua III *ad* 17; V *ad* 18.
 kadhaṃ I *ad* 18; V *ad* 7; V *ad* 17; V *ad* 19.
 kadhā—kadhāe I *ad* 28; V *ad* 20.
 kammakāriṇī III *ad* 18.
 karaṇijja—karaṇijjaṃ V *ad* 17.
 karento I *ad* 7.
 kavalaggaha I *ad* 28.
 kāraṇa—kāraṇādo V *ad* 7.
 kūlocida—kālocidaṃ V *ad* 18.
 kiṃ I *ad* 4; I *ad* 12; I *ad* 16; I *ad* 17; I *ad* 28; III *ad* 18; III before 19; III *ad* 26.
 kā III *ad* 17.
 ko III *ad* 18; V *ad* 20.
 kaḥiṃ III *ad* 25; V *ad* 7.
 kīsa I *ad* 28.
 kiṃ pi I *ad* 9; I *ad* 13.
 kiṇṇ edaṃ V *ad* 19.
 kittia I *ad* 14;
 kettiaṃ V *ad* 18.
 kīdisa—kīdiso III *ad* 18.
 kuṇḍaliijanta I *ad* 28.
 kudo V *ad* 7.
 kumma—kummo I *ad* 7.
 kulavadi I *ad* 22.
 kulavadiṇā I *ad* 26; I *ad* 28.
 kuṣilava—I *ad* 5.
 kusuma—kusumūṃ V *ad* 7.
 √kṛ—
 karedi I *ad* 15.
 karesi I *ad* 16.
 karissaṃ I *ad* 17.
 karemi III *ad* 22; III *ad* 25.
 kesara I *ad* 28.
 koḍara—koḍarūdo V *ad* 7.
 kosia V *ad* 8.
 kkhu I *ad* 28; V *ad* 7; V *ad* 17.
 √kram+ati—adikkāmaḍi V *ad* 7.
 krī—kiṇḍadha III *ad* 17; III *ad* 19.
 kiṇṣṣadi III *ad* 18.
 khaṇḍaṇa I *ad* 9; I *ad* 23.
 khu, I *ad* 13; I *ad* 16; III *ad* 17.
 See also kkhu.
 khedaidavva—khedaidavvo I *ad* 17.
 gadua I *ad* 12.
 gada—gado III *ad* 25; V *ad* 7.
 √gam—gamissaṃ I *ad* 28.
 gacchadha III *ad* 18.
 gacchadi III *ad* 25.
 √gam+ā—āaccha III *ad* 25.
 gabbhadāsa—III *ad* 25.
 garua I *ad* 28.
 garuo I *ad* 14; III *ad* 19.
 gavva I *ad* 28.
 gahovarāa—gahovarāe I *ad* 5.
 √grah+anu—aṇugehṇasu III before 22.
 goaraṃ I *ad* 15; I *ad* 16.
 ghurughurā I *ad* 28.
 ghoṇagga I *ad* 28.
 cakkavattī V *ad* 7; V *ad* 18.
 cakkhiijanta I *ad* 28.
 caṅkamana I *ad* 28.
 canda I *ad* 28.
 carida—caride V *ad* 7.
 cūrumadī—cūrumadi I *ad* 14; I *ad* 15.
 cūrumadīe I *ad* 13; I *ad* 26.
 cintaanta—cintaanto I *ad* 9.
 cira-āla I *ad* 28.
 jaa I *ad* 28.
 jai I *ad* 17; I *ad* 28.
 jaṇa III *ad* 19.
 jaṇo I *ad* 5.

- jaṇṇukampī III *ad* 18.
 jado V *ad* 7.
 jadhā I *ad* 28; V *ad* 7; V *ad* 18.
 jammantara—jammantare V *ad* 18.
 jalahara—jalaharo I *ad* 28.
 jasukkara I *ad* 28.
 jāda V *ad* 7; V *ad* 22.
 jāva III *ad* 22; III *ad* 25.
 √ji—jaadu I *ad* 18; I *ad* 22; I *ad* 28.
 jivida—jividaṃ V *ad* 17.
 jividūe V *ad* 18.
 jihā I *ad* 28.
 juala I *ad* 28.
 jutta—juttaṃ V *ad* 7.
 jūdhādhivai—jūdhādhivai I *ad* 28.
 jeva, jjeva—jeva I *ad* 12; I *ad* 28; III *ad* 17; V *ad* 7.
 jjeva I *ad* 5; I *ad* 9; I *ad* 17.
 √jñā + ā (caus.)—āṇavedi I *ad* 22; I *ad* 24; I *ad* 26; III before 19; III *ad* 19; III *ad* 25; IV *ad* 35.
 √jñā + prati—paṇṇiṇṇā I *ad* 5.
 √jñā + vi (caus.)—viṇṇaviādi III before 19.
 tṭhāṇaṃ I *ad* 28.
 ṇa I *ad* 9; I *ad* 17; I *ad* 28; III before 22; V *ad* 7; V *ad* 17; V *ad* 18.
 ṇaṃ I *ad* 16; I *ad* 17.
 ṇaccida—ṇaccidaṃ V *ad* 20.
 ṇamo I *ad* 15.
 ṇava I *ad* 28.
 ṇāma V *ad* 20.
 ṇia I *ad* 28.
 ṇiama—ṇiamehiṃ V *ad* 18.
 ṇiara I *ad* 28.
 ṇikkamia V *ad* 7.
 ṇikkiva V *ad* 7.
 ṇiddāla V *ad* 7.
 ṇiddalida I *ad* 28.
 ṇiddālasa—ṇiddālasahiṃ I *ad* 20.
 ṇippala I *ad* 14.
 ṇimesa—ṇimesāhiṃ I *ad* 7.
 ṇirantara I *ad* 28.
 ṇisā I *ad* 26; I *ad* 28.
 ṇisida I *ad* 28.
 ṇida—ṇido I *ad* 17.
 ṇisāsa I *ad* 28.
 ṇu V *ad* 17.
 ṇedum III *ad* 25.
 tadīc-chaḍā I *ad* 28.
 taṇṇimittaṃ I *ad* 5.
 tad—so I *ad* 5; V *ad* 7.
 se I *ad* 14; V *ad* 7.
 taṇi V *ad* 7.
 teṇa I *ad* 4.
 tahiṃ I *ad* 12; I *ad* 28; III *ad* 19.
 tā (= tena; Pischel = tat) I *ad* 12; I *ad* 17; I *ad* 26; I *ad* 28; II *ad* 16; III *ad* 17; III *ad* 18; III before 22; III *ad* 22; V *ad* 7; V *ad* 17; V *ad* 18.
 tie III *ad* 19.
 tadū I *ad* 5.
 tado I *ad* 7; I *ad* 17.
 tadhā I *ad* 15; I *ad* 28; III *ad* 17; V *ad* 7.
 √tark—takkemī I *ad* 9; III *ad* 19.
 ti, tti—ti I *ad* 17; III *ad* 19; V *ad* 7.
 tti I *ad* 5; I *ad* 9; I *ad* 15; I *ad* 16; III *ad* 18; V *ad* 7.
 tilacchetta V *ad* 7.
 √tyaj + pari—pariccaadi V *ad* 17.
 pariccaasi V *ad* 7.

- √*trai*+*pari*—*parittāadha* II *ad* 16.
parittāhi III *ad* 26; V *ad* 19.
tvat—*tumaṃ* I *ad* 12; I *ad* 28; III *ad* 18; III *ad* 25; V *ad* 7.
tava I *ad* 19.
tue I *ad* 17; V *ad* 7.
de I *ad* 17; I *ad* 28; III *ad* 17; III *ad* 18; III *before* 22; V *ad* 7; V *ad* 19.
tumhāṇaṃ III *ad* 18.
- dakkhiṇā* I *ad* 5. *
daṭṭha—V *ad* 7.
dantantara I *ad* 28.
dabbhaṃkura—*dabbhaṃkurāṃ* V *ad* 7.
daruggiṇṇa I *ad* 7.
 √*daṃś*—*daṃśedi* V *ad* 7.
dasa I *ad* 28.
dasū V *ad* 18.
dāḍhā I *ad* 28.
dāṇiṃ I *ad* 5; I *ad* 14; III *ad* 17; III *ad* 22; V *ad* 7; V *ad* 18; V *ad* 20.
dāva I *ad* 18; I *ad* 26; V *ad* 7.
dāvāṇala I *ad* 28.
dāsattaṇaṃ V *ad* 18.
dāsabhāva—*dāsabhāvūdo* V *ad* 18.
dāruṇa—*dāruṇe* V *ad* 18.
dāsi—*dāsiṃ* III *ad* 17.
dāsīe I *ad* 16.
dāsittana V *ad* 18.
dāsittane III *ad* 22.
diavara—*diavaro* III *ad* 18.
diavarapaṃ V *ad* 18.
diavarassa I *ad* 5; III *ad* 22.
diṭṭha-pacca—*diṭṭha-paccaheṃ* V *ad* 7.
diṭṭhia III *ad* 22.
diṭṭhe I *ad* 17.
- disā*—I *ad* 28.
dīna III *ad* 18.
dīhāu—V *ad* 7.
dujjaṇikadamhi I *ad* 26.
duṭṭha I *ad* 17; I *ad* 26.
duppacca—*duppaccaṇa* I *ad* 26.
dullalida—*dullalidassa* V *ad* 7.
dūra—*dūraṃ* III *ad* 25; V *ad* 7.
dūrado V *ad* 19.
 √*drś*—*dīsadi* III *ad* 19.
devī—I *ad* 13.
deviṃ I *ad* 12.
devie I *ad* 9.
devva V *ad* 18.
dosa I *ad* 28.
- dhamma*—*dhammo* V *ad* 7; V *ad* 20.
dhīe I *ad* 16.
- √*nam*+*pra*—*paṇamāmi* I *ad* 24; V *ad* 21.
 √*nī*+*ava*—*avaṇehi* I *ad* 14.
 √*nī*+*upa*—*uvaṇchi* V *ad* 7.
uvaṇaissaṃ V *ad* 19.
 √*nud*+*vi* (*caus.*)—*viṇodesi* I *ad* 28.
viṇodaissaṃ I *ad* 28.
- paṇṇeṇa* V *ad* 7.
paiṇṇa I *ad* 28.
pautta—*pautto* I *ad* 22.
paoṇa—*paoṇaṃ* III *ad* 18.
paccavā—*paccavāṃ* I *ad* 28.
pajāara I *ad* 7; I *ad* 26.
pajjanta V *ad* 7.
pajjāula—*pajjāulo* I *ad* 5.
pajjuvāsaṇa—*pajjuvāsaṇaṃ* III *ad* 18; III *ad* 19.
paḍiṇiutta—*paḍiṇiuttā* V *ad* 7.
paḍiṇṇā III *ad* 22.

- paḍivaṇṇa—paḍivaṇṇaṃ V *ad* 7.
 paḍivakkha I *ad* 28.
 paḍivaṇṇa—paḍivaṇṇaṃ V *ad* 7.
 paḍhama III *before* 22.
 panaa—paṇao III *ad* 17.
 paṇḍara I *ad* 28.
 √ pad+vi+ ā (caus)—vāvūdaissaṃ V *ad* 17.
 pamāṇa—pamāṇaṃ I *ad* 28.
 pamāda—pamādo V *ad* 7.
 pamhala—pamhale V *ad* 7.
 parammuhatā III *ad* 17.
 parādhīṇa V *ad* 18.
 parikkhiviāma—parikkhiviāmo II *ad* 16.
 parikuvida—parikuvido I *ad* 5.
 parikuvidā I *ad* 9.
 parikkhitta I *ad* 28.
 pariccatta—pariccattā V *ad* 7.
 paridevidavva—paridevidavvaṃ V *ad* 18.
 parippuranta I *ad* 28.
 paribhavidavva—paribhavidavvo I *ad* 14.
 pariharia III *ad* 18.
 parucchiṭṭha III *ad* 18.
 palaa I *ad* 28.
 paloanta—paloanto, paloidāvvo I *ad* 17.
 pasāhaṇovaaraṇa—pasāhaṇovaaraṇāc I *ad* 13.
 pasāhaṇovaaraṇaṃ I *ad* 14.
 pāḍala—pāḍale V *ad* 7.
 pāṇī V *ad* 19.
 pādava—pādave V *ad* 17.
 √ pāl+prati—paḍivāledu III *ad* 22.
 paḍivālesu III *ad* 25.
 pālaṇīa—pālaṇīo V *ad* 7.
 pāvasilā—pāvasilūe V *ad* 7.
 pi I *ad* 28; III *ad* 17; V *ad* 7; V *ad* 18.
 pia—piaṃ I *ad* 17.
 piavaassa I *ad* 6; I *ad* 16.
 piāsā I *ad* 28.
 piṅga I *ad* 28.
 pidā—piduṇā V *ad* 7.
 puḍa I *ad* 28.
 puṇo V *ad* 18.
 puttaa V *ad* 7.
 puttao V *ad* 7.
 puttaassa V *ad* 7.
 purisa III *ad* 18; III *ad* 19.
 pūrida I *ad*, 28.
 √ pracch—pucchasi I *ad* 17.
 phuliṅgasesa—phuliṅgaseso I *ad* 28.
 bamhaārī—bamhaārīṇo V *ad* 7.
 bahukajja I *ad* 16.
 bahuvalaha—bahuvalahā I *ad* 16.
 bahusa—bahuso V *ad* 7.
 bālau—bālo V *ad* 7.
 bubhukkhā I *ad* 28.
 bhaa I *ad* 28.
 bhaava—bhaavaṃ I *ad* 24; I *ad* 26; I *ad* 28; V *ad* 7; V *ad* 18; V *ad* 20.
 bhaavadā I *ad* 26.
 bhaavado V *ad* 18.
 √ bhaṇ—bhaṇchi I *ad* 16.
 bhaṇādha III *ad* 18.
 bhaṇūsi V *ad* 7.
 bhaṭṭa—bhaṭṭiṇi I *ad* 14; I *ad* 16; I *ad* 17.
 bhaṭṭā I *ad* 24; I *ad* 28.
 bhaddamuha V *ad* 19.
 bhava—bhavaṃ I *ad* 24.
 bhāadhea—bhāadheṇṇaṃ I *ad* 15.
 bhāadheehiṃ V *ad* 7; V *ad* 22.
 √ bhī—bhāmi V *ad* 7.
 bhisaṇa—bhisaṇaṃ V *ad* 7.

- √bhū—bhodu I *ad* 18; I *ad* 26; V *ad* 17.
 hohi III *ad* 17.
 bhavissadi I *ad* 28; V *ad* 7.
 bhavissam V *ad* 18.
 √bhū+anu—aṇubhodi V *ad* 20.
 √bhū+pra—pahavissam I *ad* 17.
 √bhū+sam—saṃbhavissam V *ad* 18.
 bhoṇa I *ad* 28.
 bhoṇam III *ad* 18.
 bhodi III *ad* 25.
 bhodīe I *ad* 18.
 √bhram+pari—paribbhamasi I *ad* 7.
 maṃsala—maṃsalo I *ad* 28.
 maavva I *ad* 28.
 magga—maggam I *ad* 7.
 maṇussa V *ad* 18.
 mantaanti I *ad* 13.
 mantidaṃ I *ad* 18.
 manthara—mantharehiṃ I *ad* 7; I *ad* 20.
 mandabhāiṇī V *ad* 7; V *ad* 18.
 mandabhāiṇīo II *ad* 16.
 mandabhāiṇiṃ III *ad* 17; III *ad* 26; V *ad* 7.
 mandabhāiṇīe V *ad* 7.
 √man+anu—aṇumaṇṇadu III *ad* 22.
 maridum V *ad* 18.
 marisa I *ad* 28.
 masāṇa V *ad* 17.
 masāṇam V *ad* 7.
 mahāṇubhāvadā — mahāṇubhāvādūe I *ad* 17.
 mahārāa—mahārāo I *ad* 17; I *ad* 18; I *ad* 22.
 mahārāeṇa I *ad* 18.
 mahūsava V *ad* 18.
 mahesi—mahesiṇo III *ad* 26.
 māruda I *ad* 28.
 mālūra V *ad* 7.
 miaṅka V *ad* 7.
 muttha-tthālī I *ad* 28.
 muddha V *ad* 7.
 mulla—mulleṇa III *ad* 17.
 muha I *ad* 28.
 muham III *ad* 25.
 muho I *ad* 7.
 muhuttaa—muhuttaam III *ad* 22; III *ad* 25.
 mūsaa—mūsao I *ad* 7.
 yad—jassa I *ad* 5.
 jam I *ad* 18; I *ad* 22; I *ad* 24; I *ad* 26; III before 19; III *ad* 19; III *ad* 25; IV *ad* 35; V *ad* 7.
 jahim III *ad* 19.
 √yas+ā—āāsesi I *ad* 12.
 rāa—rāiṇā I *ad* 4.
 rāāno I *ad* 16.
 rudidaṃ V *ad* 20.
 √ruh+ā(caus.)—ārovehi III *ad* 17.
 rosāṇala I *ad* 28.
 rosubbhada I *ad* 28.
 lakkhaṇa—V *ad* 19.
 lakkhanam V *ad* 7.
 lagga I *ad* 28.
 laṅghaṇa I *ad* 28.
 ladā I *ad* 28.
 √lap+ā—ālavasi V *ad* 7.
 √labh—labhiadi V *ad* 18.
 loa (=loka)—loe V *ad* 18.
 loana—loanehiṃ I *ad* 7; I *ad* 20.
 loane V *ad* 7.
 vaṃsa V *ad* 7.
 vaṇa—vaṇam I *ad* 17.

- vaassa (see pia) I *ad* 7; I *ad* 9;
I *ad* 12; I *ad* 13; I *ad* 15; I *ad*
28.
- vakkha-tthala—vakkha-tthalo V *ad*
7.
- vaṭṭa—vaṭṭam V *ad* 7.
- vaḍua III *ad* 25.
- vaḍuassa I *ad* 9.
- vaddhana—vaddhana V *ad* 7.
- vaṇa I *ad* 28.
- vatta—vattāim V *ad* 7.
- vadovavāsa V *ad* 18.
- varisanta I *ad* 28.
- valaa I *ad* 28.
- vā III *ad* 18.
- vāvāra—vāvārassa V *ad* 19
- vāsaa-sajjā—vāsaa-sajjāe I *ad* 9.
- vi I *ad* 7; I *ad* 17; III *ad* 18; V
ad 7; V *ad* 18; V *ad* 19; V *ad*
20.
- via I *ad* 7; I *ad* 28.
- viḍa I *ad* 28.
- viakkhana—viakkhanam V *ad* 7.
- vikhandida I *ad* 28
- vicchoha—vicchoho I *ad* 28.
- viḍhatta (=arjita) I *ad* 28.
- vinoṇa—vinoṇo I *ad* 28.
- vinṇāṇa—vinṇāṇam V *ad* 20.
- vinṇāṇaittaā V *ad* 7.
- vitthāra—vitthāro I *ad* 28.
- vitthiṇṇa V *ad* 7.
- viddavidā I *ad* 28.
- vippalambha I *ad* 15.
- vippuranta I *ad* 28.
- vibhāa—vibhāo I *ad* 28.
- vimaddana I *ad* 28.
- vimukkā V *ad* 18
- √vis+upa—uvavisadu I *ad* 18.
- visama I *ad* 28.
- visumarida—visumaridam V *ad* 18.
- visamvāda—visamvāde V *ad* 18.
- visattha V *ad* 7.
- √vrt—vaṭṭadi V *ad* 7.
- verāṇubandha I *ad* 28.
- √sithilay—sithilesi III *ad* 26.
- √śudh+pari (caus.) parisodhais-
sam V *ad* 18.
- √śubh—sohadi I *ad* 20.
- √śru—suṇādu I *ad* 5.
- √śvas+ā (caus)—āsāsedi V *ad* 20.
- √śvas+sam+ā—samassasa I *ad* 17.
- samghajida I *ad* 28.
- samghāa—samghāo I *ad* 28.
- samdittha—samdittham V *ad* 7.
- samdehijanta I *ad* 28.
- sampadam III *ad* 17; V *ad* 7.
- sambhava—sambhavāim V *ad* 7.
- sammadda—sammaddo III *ad* 19.
- sambaddhā—sambaddhāe I *ad* 28.
- samvibhāa—III *ad* 17.
- samvibhāiṇi—Samvibhāiṇim III *ad*
17.
- samvutta—samvuttam V *ad* 7.
- saa (=śata) I *ad* 28.
- saala—saalo I *ad* 5.
- saāsa—saāsūdo I *ad* 22; V *ad* 18.
- saccaka—saccakam V *ad* 7
- saccasamḍha—saccasamḍhassa V
ad 7.
- saḍā I *ad* 28
- sanāha—sanāho I *ad* 28; V *ad* 19.
- √sad+pra—pasīdadu I *ad* 26.
- pasīda III *ad* 17
- pasīdadha III *ad* 18.
- √sad+pra (caus)—pasādemhu I *ad*
12.
- sadda I *ad* 28.
- santāvida—santāvidena I *ad* 16.
- samaa III *ad* 17;
- samao III *ad* 18.
- samacna III *ad* 18.

samādiṭṭha V *ad* 7.
 samādiṭṭho I *ad* 26.
 samādiṭṭhā V *ad* 7.
 samādiṭṭhaṃ I *ad* 4.
 samāsāsia I *ad* 15.
 samucidā—samucidāe V *ad* 18.
 samujjhia V *ad* 7.
 samutthida—samutthido I *ad* 28.
 saraṇa-gadā III *before* 22.
 sarira—sarire V *ad* 7.
 salāhū (=ślāghā)—salāhāe V *ad* 20.
 savva III *ad* 18.
 savve V *ad* 7.
 savvaṃ V *ad* 7; V *ad* 20.
 savvadhā I *ad* 15; V *ad* 7; V *ad* 20.
 sādhaa—sādhao IV *ad* 35.
 sādhu III *ad* 18.
 sūmala—sāmalo I *ad* 28.
 sūmudda V *ad* 7.
 siṇiddha V *ad* 7.
 silāsāra—silāsāro I *ad* 28.
 sihā I *ad* 28.
 sīha I *ad* 28.
 suṭṭhu I *ad* 20.
 suṇia I *ad* 28.
 suttī I *ad* 28.
 sudiṭṭhaṃ III *ad* 25.
 surahi I *ad* 28.
 susaṃdiṭṭha—susaṃdiṭṭhaṃ III *ad* 22.
 susaṇṇaddha V *ad* 7.
 sussūsā—sussūsāe V *ad* 18.
 suha III *ad* 17.
 suhaḍida V *ad* 7.
 √srp+upa—upasappamha I *ad* 15.
 sotthi I *ad* 18.
 sohū I *ad* 28.
 √sthā—ciṭṭhadi I *ad* 13.
 ciṭṭhasi V *ad* 7.
 ciṭṭha V *ad* 18.

√sthā+ ut—uṭṭhehi V *ad* 7.

hañje I *ad* 14; I *ad* 15; I *ad* 26.
 hada V *ad* 7; V *ad* 18.
 hadaa—hadaeṇa V *ad* 7.
 haddhi V *ad* 18; V *ad* 19.
 hiaa—hiaassa I *ad* 17.
 hiaeṇa I *ad* 26.
 hiao V *ad* 7.
 —hiaāe I *ad* 14; V *ad* 18.
 hiaṃ V *ad* 20.
 √hu—huvissanti V *ad* 7.
 hudavaha—hudavahe II *ad* 16.
 hodavvaṃ III *ad* 19.

2. Māgadhi.

adha (=atha)—III *before* 34.
 adhiāla III 32b.
 adhivadi—adhivadi III 32a.
 appamatta—appamattaṇa IV *ad* 17.
 ayya—ayyā IV *before* 1.
 ale III *ad* 31; III *ad* 34; III *ad* 35; IV *ad* 6; IV *ad* 10; IV *ad* 17; V *ad* 7.
 √as—asti III *ad* 2.
 mhi III *ad* 1.
 asta III *ad* 31.
 asti (=arthi) III *ad* 31; III *before* 32.
 ahaṃ—hage III 1d; III *ad* 31;
 III *before* 32; III 32d; III *ad* 35; V *ad* 7.
 maṃ IV 11d.
 aholatta—aholattaṃ III *ad* 35; IV *ad* 17.
 āgāla—āgāle III *ad* 31.
 āññā—āññāe IV *ad* 17.
 ādu—III *ad* 31.
 āsaṇṇa III *ad* 2.

āhi III 1b.

āhinḍantena IV *ad* 17.

√i+parā—palāamha IV *ad* 17.

idaṃ—imāe III *ad* 1.

ido III *ad* 2.

idha III *ad* 1.

istiā V *ad* 7.

√ikṣ+pra—peskadha IV before 1.

ucchādida-ucchādide III *ad* 1.

uvaladaśśa V *ad* 7.

eante III *ad* 1.

etad-eśe III *ad* 2; III *ad* 34; IV before 1; IV 16c; IV *ad* 17.

edaṃ III *ad* 1; IV *ad* 2; III *ad* 31; III *ad* 34; IV *ad* 10; IV *ad* 17.

ediṇā III *ad* 31.

edāe III *ad* 2.

ettha III *ad* 1; IV before 1.

kaccūṇi—kaccūṇiṃ IV *ad* 10.

kaccūṇi IV 11c.

kaḍu III 1b.

kadhaṃ IV *ad* 15.

kahaṃ III *ad* 2.

kaluṇaṇi V *ad* 7.

kādavve III *ad* 31.

kiṃ—ke III *ad* 2; IV before 1.

kahiṃ IV before 1.

kīdiśa—kīdiśe III before 34.

kuhala-vāṣiṇī—kuhala-vāṣiṇiṃ IV *ad* 10.

√kr—kalemha IV before 11; IV *ad* 17.

kaliśśaṃ III *ad* 1.

√kram+ava—avakkamāmi III *ad* 2.

khu—kkhu III 1d; III *ad* 1; III 32d.

gadua III *ad* 35; V *ad* 7.

gade IV 16b.

√gam—gaścāmi III *ad* 35; V *ad* 7.

gascadi IV 16a.

gaścāmha IV *ad* 17.

√gam+ā—āāśca IV *ad* 6.

āāścadi III *ad* 2.

gasti(=gātrake)—IV 11b.

gahide III *ad* 31.

√grah—geṇha III *ad* 31; III *ad* 34; V *ad* 7.

gumma III 32b.

geṇha IV before 1

camma IV 11c.

ciṣṭhidavvaṃ IV *ad* 17.

cila III *ad* 35

ṇa III *ad* 1; III *ad* 2, IV before 1.

ṇaali—ṇaalie III *ad* 1; III *ad* 2.

ṇalaka III 1c.

ṇādidula—ṇādidūle IV *ad* 6.

ṇāmadheā—ṇāmadheāe III *ad* 1.

ṇiutta—ṇiutte III 32c.

ṇikkamantāṇa—ṇikkamantāṇaṇi III *ad* 1.

ṇimmahia IV 11a.

ṇimittaṃ IV before 1.

ṇiśū IV *ad* 17.

ṇu III *ad* 1.

tad—tā (=tena; Pischel - tat) III

ad 1; III *ad* 2; III *ad* 31;

IV before 1; IV *ad* 6; IV *ad*

17; V *ad* 7.

śe III *ad* 2; V *ad* 7.

tāṇaṃ III *ad* 1.

talū IV *ad* 10.

tavaśśi IV *before* 1.

ti, tti—tti IV *before* 1.

tulidaṃ III *ad* 2; IV *ad* 6; V *ad* 7.

√tṛ+ava—odaladi IV 16d.

tvat—tae III *ad* 31; IV *ad* 17.

tue III *ad* 31.

tuha III *ad* 31; III *before* 32.

tava III *ad* 31.

de III *before* 34; III *ad* 34.

daskiṇa III *ad* 35; IV *before* 1;
IV *ad* 6; IV *ad* 17.

dāluṇa III 1c.

dāva III *ad* 1.

dāsattana—dāsattanaṃ IV *before* 1.

dukkha III 1c.

duggeyyha III *ad* 1.

dulāla—dulāle III *ad* 2.

duskala—duskale III 1d.

dusta III *ad* 1; III *ad* 2.

√nam+pra—paṇavemha IV *ad* 10.

√ni—ṇiadi IV *before* 1.

paoṇaṃ III *ad* 31.

paccāda—paccāde III 32b.

paḍivaṇṇa—paḍivaṇṇe IV *before* 1.

paliccatṭa—paliccatte III *ad* 1.

palicālakā—palicālake III *ad* 2.

paliṇāma—paliṇāme III 1d.

paviṣaṇṇa—paviṣaṇṇe III *ad* 1.

paṣā III *ad* 1.

pāḍavva—pāḍavve III *ad* 31.

√pṛ (caus)—pālema III *ad* 1.

pi III *ad* 1.

puṇo III *ad* 1.

puścida—puścidenā III *ad* 31.

peṭṭālakā—peṭṭālake III *ad* 31.

peskiduṃ III *ad* 1.

ppaveśa—ppaveśe III *ad* 1.

bahudala—bahudalaṃ IV *before* 1.

bhaava—bhaavado III *ad* 2.

bhaavadiṃ IV *ad* 10.

√bhaṇ—bhaṇādhā IV *before* 1.

bhaṇāmi V *ad* 7.

bhavia III *ad* 1; III *ad* 35.

bhiṇṇi III *ad* 2.

bhiṇṇa IV 11b.

√bhū—bhodu III *ad* 1.

hodi III *ad* 2.

hoi IV *before* 1.

√mantr—mantedi III *ad* 2.

mayyha—mayyhe III 1b.

malaa III *ad* 35.

maśāṇa—III 32a.

maśāṇaṃ III *ad* 35; IV *ad* 17.

maśāṇe IV *ad* 6; IV *ad* 17.

maśāṇaa—maśāṇaṃ IV *before* 1

mastia—mastie IV 11a.

mahaddalaa—mahaddalāu III *ad* 31.

mahaddale III 32d.

mahaddalaśśa IV *before* 1.

mahaddalaaśśa IV *ad* 17.

mahāśula IV 11b.

mahiśa IV 11b.

mahula—III 1a.

mahule III 1a.

mādie III *ad* 1; IV *ad* 17.

muda (=mrta) V *ad* 7.

muha III 1a.

metta III 1a.

yaggidavvaṃ III *ad* 35.

yaṇa—yaṇehiṃ III *ad* 1.

yad—yeṇa III *ad* 1.

yadhā—IV 16b.

- yadhā-ppastidaṃ (=yathā-prār-
thitaṃ) III *ad* 31.
yammantala III *ad* 1.
yyeva III *ad* 2; III *ad* 35; V *ad* 7.
- ✓rakṣ—laskasū IV 11d.
- ✓lag+anu—apulaggiśsaṃ III *ad* 1.
laskaṇa IV before 1.
lāa—lāe III *ad* 2.
lulia—IV 11a.
loaṇa—loaṇaśśa III *ad* 2.
loantī V *ad* 7.
- vayya—III 32c.
vayye IV before 1; IV 16b.
vastia—vastie IV 11c.
vāvādida—vāvādide III *ad* 1.
vāhi III 1b.
vi III *ad* 1; III *ad* 35; V *ad* 7.
vioa III 1b.
viśama III *ad* 2.
vedāla IV *ad* 17.
vva IV 16d.
- śaṃkula—śaṃkule IV *ad* 17.
śaṃghūḍa—śaṃghūḍe IV 16c.
śaṃcida—śaṃcide III *ad* 1.
śaāśa—śaāśaṃ V *ad* 7.
śaāsādo IV before 1.
- śamaa—śamae III before 34; III
ad 34.
śamutthida—śamutthide IV *ad* 17.
śavva III 32a.
śāmiṇo IV before 1; V *ad* 7.
śālameaka—śālameakū III *ad* 31.
śiggha—śigghaṃ IV *ad* 17.
śuda—śudaśśa V *ad* 7.
śula—śule III *ad* 31.
śuvaṇṇa III *ad* 31.
śuvaṇṇaṃ III *ad* 31; III *ad*
34; IV before 1.
śuṣṭu III *ad* 34.
śūla—śūle IV 16a.
śoa—IIj 1a.
śśabhavaṇṇa—śśabhavaṇṇaṃ III *ad*
35.
- stāṇa III 32b; III 32c.
stāṇaṃ IV 16b.
✓sṛ+apa—ośaladha IV before 1.
✓sthā—ciṣṭhadi V *ad* 7.
ciṣṭhadu III *ad* 1.
ciṣṭhiśsaṃ III *ad* 1.
✓sthā+ut—uccīṣṭha III *ad* 31.
- hage—see aham.
haliccanda—haliccande III *ad* 2.
hastie IV 11d.
hālakena III *ad* 35.

INDEX OF METRES

Names of Metre

1. Aparāntikā (8 Mātrās + ra-gaṇa + la-ga)
IV. 11 ṇimmahia-lulia-caṇḍa-. 1
2. Āryā (12 + 18 + 12 + 15):
I. 16 jaladhara-paṭalāntarite; 19 kim apāṅga-valita-tārā.
III. 1 muha-meṭta-mahula-mahule; 23 devī-bhāvaṃ nītvā;
32 śavva-maśāṇādhivadī.
IV. 13 bhagavati caṇḍi; 16 astam gaścadi śūle. 7
3. Indravajrā
II. 34 paśyāmi yāvac calitaṃ. 1
4. Upajāti (mixed Indravajrā and Upendravajrā)
I. 7 nidrā-vidheyāruṇa-; 9 nidrālasam bhaṅgam;
15 tāmbūla-rāgo'dhara-.
II. 16 pade pade sādhasam.
III. 11 pratiśrutam samprati; 31 mayā dhriyante (= var.
IV. 28).
IV. 25 khaṭvāṅga-dhrg; 34 yasyopa-yogād.
V. 11 neṣṭam na dattam; 28 kṣaṇam kṣaṇārdham. 10
5. Upendravajrā
IV. 26 ayācitopasthita-. 1
6. Aupacchandasika
IV. 1 idam adya mama śvapāka-. 1
7. Drutavilambita
IV. 14 ayam asau gaganāṅgaṇa-.
V. 10 prathita-maṅgala-guggulu-, 2

8. Puṣpitāgrā

- I. 12 abhipatati jane.
 II. 18 vahati havir upāṃsu.
 III. 24 mama vidhi-nihatasya.
 IV. 5 yadi tapana-kulocitā; 6 upavana-nava-mālikā.
 V. 30 pramudita-sujanā. 6

9. Pṛthvī

- III. 20 śiro yad avagunṭhitam. 1

10. Mandākrāntā

- I. 4 yaḥ saṃśritya; 25 mantrairḥ pūtam.
 II. 14 nīpa-skandhe kuhariṇi.
 III. 6 yad vāñchanti.
 IV. 22 muṣṭi-grāhyam timiram.
 V. 25 etat siṃhāsanam; 26 etā nadyo dadhati; 29 vidyā-lābhair munir api. 8

11. Mālinī

- I. 21 pariluṭhati lalāṭe. 1

12. Vaṃśasthavila

- V. 18 sva-karma-vaicitrya-. 1

13. Vasantatilaka

- I. 8 cittam prasādayati; 22 caṇḍi prasāda; 27 grāhyah priye yadi; 29 khinnam vinodayati.
 II. 3 śaṃbhoh samādhir api; 4 vidyā-trayam; 6 dūram kutūhala-vaśāt; 17 ko'yaṃ tapovana-; 21 kāmam harir bhava; 23 prārabdha-sādhana-; 24 jāti-svayam-grahana-; 25 anna-kṣayādiṣu; 28 nārhanṭi sarva-bhuvanāny api; 30 vārāṇasīti; 31 etāḥ śriyo bhagavati; 33 vaivasvatair nṛpatibhiḥ.
 III. 3 yasyādbhutam kathayataḥ; 13 pūrṇe'vadhāvapi; 15 loka-dvaya-pratibhayaika-; 26 kiṃ vatsa manyu-bhara-; 29 mad-dṛṣṭipāta-bhaya-.

IV. 24 etat tatheti; 31 vetāla-vajra-

V. 4 dhātrī-janāṅka-; 12 mūrdhābhiṣeka-payasā; 14 andhaṅ
-tamaḥ-; 24 kretā sa te prakṛti-.

14. Śālinī

III. 25 ārādhyo'yaṃ.

V. 21 anyeṣāṃ ye; 23 kretāpy asyā.

15. Śārdūla-vikrīḍita

I. 3 ānanda-ślathitāḥ; 10 kiṃ ruddhaḥ sacivaiḥ; 11 līlā
sambhṛta-; 13 vicchinām anubadhnatī; 14 tanvaṅgy
śara-gaurayoh.

II. 8 helā-vakrita-; 9 garvād etya; 13 āmūlaṃ kvaci
uddhṛtā; 19 vāso valkalam; 22 kāntā-kelimayo'pi.

III. 4 dattvaitāṃ dvija-; 5 dārāḥ sūnur idaṃ; 8 kiṃ jītv
dhanam; 18 dhārā-sikta-tṛṇāgra-; 19 hemnā meru
vasumdhareva.

IV. 2 kiṃ śocāmi madeka-; 10 tan-madhyam tad-ura
tad-eva.

V. 1 yad vairam muni-sattamasya; 2 mām ānamra-śiro-;
śocantī rajanīṣu; 5 sajjo maulir ayam; 8 chatrākāran
idaṃ; 9 sā vāṇī karuṇārta-; 17 madhye vyaktam; 21
kruddhe tarjana-.

16. Śikharinī

I. 23 aparvaṇy evendoḥ.

II. 5 yato dhātā viśvam; 7 mṛṇālibhiḥ kīrṇāḥ; 10 kṣaṇā
antar-dhatte; 11 javāj jītvā paścāt; 12 divi vyāval
gadbbhir; 15 manāḥ sambhogebhyah.

III. 7 vimucyante jantor iha; 12 praṇāśād vidyānām; 21
vṛṣa-skandham matta-.

IV. 3 durārādhye tasmin; 7 vidūrād abhyastair; 8 imi
mūrchanty antaḥ; 9 bhinatty akṣṇor mudrām; 11
jaraṇ-nirmālyāḍhyā; 18 jarat-kūpākāraiḥ; 19 pibatye ko'
nyasmād; 20 kva ramyaḥ sambhogah; 21 citāgne
ākṛṣṭam; 29 sukham vā duḥkham vā.

17. Śloka (Anuṣṭubh)

- I. 5 dr̥ṣṭaṃ kim api; 6 dadāmi pālayan; 17 māna-granthau;
18 mayi yasyāḥ prabhāvas te; 20 yady api śriyam;
24 śānteh svastyayanād; 26 idaṃ tat kṣatra-bījasya.
- II. 26 dātavyaṃ rakṣitavyaṃ; 27 guṇavadbhyo dvijātibhyo;
29 samupāhṛtya dāsyāmi; 32 mayā muner ayaṃ.
- III. 9 ātmānam eva vikriya; 14 astaṃ ravau asaṃprāpte;
16 kenāpi khalu kāryeṇa; 17 yad yad ādīṣati; 22
lakṣārdhaṃ yad idaṃ; 27 dhik tapo dhig; 28 pañcānām
api vo; 30 grhyatām arjitam idaṃ; 33 tavaiva dāsatām;
34 bhaikṣyāśi dūratas tiṣṭhan; 35 anṛṇasya mamedānīm.
- IV. 23 akṛtvā mat-parijñānam (= V. 15); 27 bhaikṣyādvaitaṃ;
30 pareṣāṃ upakārāya; 32 śreyāṃsi vivṛta-; 33 tvayi
tiṣṭhati; 35 calanti girayaḥ; 36 tamo vibhidya.
- V. 6 spandate vāma-nayanam; 7 atah paraṃ yad vyasanam;
13 varam adyaiva; 15 maraṇān nirvṛtiṃ; 16 dāruṇa-
syāsy; 20 aho dānam aho; 22 samāśvasihi. 36

18. Sragdharā

- I. 1 devas traiguṇya-bhedāt.
- II. 1 eṣa kṣubhṇāti paṅkam; 2 āstiryantām upānte; 20 eṣa
prāptendhana-śrīḥ.
- III. 2 śambhoḥ pādābja-mudrā.
- IV. 15 saṃdhyā-vadhyāśra-śoṇam; 17 ā skandhād utpatantaḥ.
- V. 31 yenādīśya prayogaṃ. 8

19. Hariṇi

- I. 2 aruṇa-nayanam; 28 tava sapulakāḥ.
- III. 10 tapati tapanas tikṣṇam.
- IV. 4 tvarayati guror bhaktyā. 4

ERRATA

P	ii	L	7	read	Saibyā for Saībyā
,,	iii	,,	11	,,	deī for deī
,,	xxiii	,,	34	,,	24c for 23c
,,	xxxiv	,,	16	ins. om.	before alakḥhaṇam
,,	2	,,	8	read	-प्रणयिना for -प्रणयिनो
,,	12	,,	5	,,	नवनील- for नवनोल-
,,	12	,,	10	,,	खु for ख
,,	13	,,	1	,,	किं for कि
,,	21	,,	4	,,	तवायं for तवाटं
,,	22	,,	1	,,	आणत्तं for आणत्तं
,,	24	,,	2	,,	तडिच्छडा for तडिच्छटा
,,	25	,,	2	,,	जूधाधिर्वई for जूधाधिवदी
,,	27	,,	3	,,	क्षुभ्णाति for क्षुभ्नाति
,,	28	,,	6	,,	शिवयोश्च for शिवयोश्च
,,	32	,,	3	,,	कथमवलोक्य for कथं (' अवलोक्य)
,,	32	,,	10	,,	उपसंहृत्य for उपसंहृत्य
,,	38	,,	10	,,	-मुखम् for -मुखम्
,,	47	,,	11	,,	कौशिकः for काशिकः
,,	52	,,	9	,,	-भ्रु- for -भ्रू-
,,	62	,,	4	,,	अभ्रुदोन- for अभ्रुदान-
,,	75	,,	6	,,	तपसाम् for तपसां
,,	85	,,	5	,,	शुवणं for शुवणं
,,	92	,,	11	,,	खनीड for खनीड
,,	96	,,	13	,,	उच्चै- for उच्चै-
,,	111	,,	16	ins	पूक at the end of the verse
,,	119	,,	1	read	-अट्ठि- for -अट्ठि-

Foot-note

- p 149 omit Mālavikā vii. 5.
 ,, 158 read ii. 5. for ii. 39
 ,, 174 Mudrā-r read vii ad 6
 ,, 200 read preyo yadi param for preyaḥ param